



Antonín Dvořák

Messe in D

op. 86 / Orchesterfassung

Partitur

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Lateinische Messen

Antonín Dvořák

Messe in D

op. 86 / Orchesterfassung

Soli SATB

Coro SATB

2 Oboi

2 Fagotti

3 Corni

2 Trombe

3 Tromboni

Timpani

2 Violini

Viola

Violoncello

Contrabbasso

Organo

Herausgegeben von

Klaus Döge

Partitur

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Zur Orchesterfassung von Dvořáks Messe in D liegt das folgende Aufführungsmaterial vor:
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Der Bereich der Kirchenmusik hat in Antonín Dvořáks künstlerischem Werdegang und in seinem einen Zeitraum von nahezu 50 Jahren umfassenden kompositorischen Schaffen immer eine gewisse Rolle gespielt, auch wenn die geistlichen Kompositionen gegenüber dem umfangreichen symphonischen Werk, den zahlreichen kammermusikalischen Schöpfungen und den großen Opern eher am Rande zu stehen scheinen.

In Nelahozeves und Zlonice, den Orten der Kindheit und Jugend Dvořáks, war es neben der ländlichen Tanz- und Gebrauchsmusik vor allem die Kirche, die dem Komponisten erste wesentliche musikalische Eindrücke vermittelte. „Während der alljährlichen Kirchenfeste“, erinnerte sich Dvořák später¹, „erklangen Messen von Cherubini, Haydn und auch Mozart. Ach diese jährlichen Aufführungen! Heute mögen sie ein Lächeln hervorrufen, damals waren sie für mich immer schön und erweckten in mir das Verlangen, ein echter Musiker zu werden.“ Die ersten Schritte dazu erfolgten in Prag, wo Dvořák von 1857 bis 1859 an der Orgelschule seine handwerklichen Kenntnisse in Theorie (Generalbaß, Harmonielehre und Kontrapunkt) und Praxis (Orgel-, Klavier- und Violaspiel) vervollständigte und durch das Prager Musikleben erstmals zugleich auch mit der damals aktuellen Musik eines Beethoven, Mendelssohn, Liszt und Wagner in Berührung kam. Im kompositorischen Schaffen dieser Zeit allerdings blieben die kirchenmusikalischen Einflüsse der Jugendjahre zunächst bestimmend. Zwei heute verschollene Messen in B-Dur und f-Moll² standen zusammen mit kleineren Tanzstücken und einigen studienartigen Präludien und Fugen am Anfang des Dvořákschen Komponierens. Erst in den nachfolgenden Jahren wandte sich der Komponist, ange-regt durch die neuen musikalischen Eindrücke in Prag, verstärkt den Gattungen der Kammermusik und der Symphonie zu und ließ über einen längeren Zeitraum hinweg den geistlichen Bereich kompositorisch unberücksichtigt. In diesem Zeitraum jedoch, in dem Dvořák seine ersten 5 Symphonien schuf und sich mehrmals auch auf dem Gebiet der Oper ver-suchte, er 1873 mit dem Hymnus *Die Erben des Weißen Berges* op. 30 seinen ersten großen nationalen Erfolg erzielte und durch seine Bekanntschaft mit Johannes Brahms und dem Verleger Fritz Simrock begann, als Komponist über die Gren-zen seines Landes hinauszudringen, in diesem Zeitraum der ersten Erfolge rissen die Kontakte Dvořáks zur Kirchen-musik nicht ab. Von 1874 bis 1877 wirkte er als Organist an der Pfarrkirche St. Adalbert zu Prag, wo er „tagtäglich Orgel spielte, am Werktag bei der stillen Messe um sechs Uhr früh, am Sonn- und Feiertag um sechs, um neun und um elf Uhr, am Nachmittag noch um drei Uhr“³, und mit seinen Prälu-dienimprovisationen Aufmerksamkeit erregte⁴.

Während der Sommeraufenthalte in Sychrov bei seinem Freund Alois Göbl, einem begeisterten Musikliebhaber und

ausgezeichneten Bariton, trug Dvořák mit seinem Orgelspiel des öfteren zur musikalischen Ausschmückung der Gottes-dienste bei. In diesen Sommeraufenthalten entstanden zwi-schen 1877 und 1879 auch vier kleine geistliche Gelegenheits-kompositionen, drei Marien-textvertonungen und ein Hym-nus zum Trinitatisfest⁵. Und beinahe gleichzeitig schuf Dvo-řák jenes *Stabat Mater*, das mancherorts als Höhepunkt des Dvořákschen Vokalschaffens dieser Zeit bezeichnet wird⁶. 1876/77 unter dem Eindruck des Todes seiner Tochter Josefa niedergeschrieben, war es dieses kirchenmusikalische Werk, das den Grundstein für Dvořáks internationale Anerken-nung und seine zahlreichen Erfolge in England und Amerika legte, worauf schon Josef Bohuslav Foerster ausdrücklich hinwies: „Der bescheidene, stille Organist von St. Adalbert feierte seinen Einzug in die große weite Welt, und es ent-behrt nicht des Interesses, daß es ein Tonwerk auf einen Kir-chentext, das aus den Tiefen eines blutenden Menschenher-zens auf die gewaltige Dichtung des *Jacopone da Todi* geschriebene *Stabat Mater* war, das den Namen des jungen tschechischen Meisters bis nach dem kühlen England trug.“⁷ Zugleich markierte dieses *Stabat Mater* den Beginn einer Reihe großer geistlicher Kompositionen, die, man denke nur an das für England geschriebene *Requiem* op. 89 oder an das für New York geschaffene *Te Deum* op. 103, an Bekanntheits-grad den symphonischen und kammermusikalischen Wer-ken in keiner Weise nachstanden.⁸

Für die hier vorliegende Messe in D-Dur op. 86, die einzig noch erhaltene des Komponisten, gilt dies allerdings nur bedingt. Anfang des Jahres 1887 war Josef Hlávka, der Grün-der und Mäzen der Tschechischen Akademie der Wissen-schaften und Künste, an Dvořák mit der Bitte herangetreten, für die Einweihung der Kirche in Lužany eine Messe zu schreiben. Dvořák kam dieser Bitte mit Freuden nach und komponierte, den begrenzten kirchenmusikalischen Mög-lichkeiten in Lužany Rechnung tragend, dieses Werk zwi-schen dem 23.3. und dem 17.6.1887 als eine Messe für gemischten Chor mit Orgelbegleitung. Voller Begeisterung schreibt Dvořák am 17.6.1887, an dem Tag, an dem er die Niederschrift der Messe abschloß, an Hlávka:

Sehr geehrter Herr Rat und lieber Freund. Ich habe die Ehre Ihnen mitzuteilen, daß ich die Arbeit (die Messe D-Dur) glücklich beendet habe und daß ich große Freude daran habe. Ich denke, es wird ein Werk sein, das seinen Zweck erfüllen wird. Es könnte heißen: Glaube, Hoffnung und Liebe zu Gott dem Allmächtigen und Dank für die große Gabe, die mir gestattete, dies Werk zum Preis des Allerhöchsten und zur Ehre unserer Kunst zu beenden. Wundern Sie sich nicht, daß ich so gläubig bin – aber ein Künstler, der es nicht ist – bringt nichts solches zustande. Haben wir denn nicht Beispiele an Beethoven, Bach, Rafael und vielen anderen? Schließlich danke ich auch

¹ Enthusiasts interviewed. Pan Antonín Dvořák, in: Sunday Times vom 10.5.1885.
² Vgl., J. Burghauser, Antonín Dvořák. Thematisches Verzeichnis, Prag-Kassel 1960, S. 84, 386 sowie S. 613 – 620 (Dvořáks eigene Werkverzeich-nisse).
³ Vgl. J. B. Foerster, Der Pilger. Erinnerungen eines Musikers, Prag 1955, S. 145.
⁴ Ebenda, vgl. auch: Leoš Janáček, Nachruf auf Dvořák, in: O. Šourek, Antonín Dvořák in Erinnerungen und Briefen, Prag 1954, S. 26.
⁵ *Ave Maria* für Alt und Orgel op. 19 B (1877); *Hymnus zur Allerheiligsten Drei-faltigkeit* für Singstimme und Orgel (1878); *Ave Maris stella* für Singstimme

und Orgel op. 19 B (1879); *O sanctissima* für Alt, Bariton und Orgel op. 19 A (1879).
⁶ So z. B. von K. Honolka, Antonín Dvořák in Selbstzeugnissen und Bild-dokumenten, Reinbek 1974, S. 47.
⁷ J. B. Foerster, a. a. O., S. 148.
⁸ Dem *Stabat Mater* folgten: 149. *Psalm* für gemischten Chor und Orchester op. 79 (1879/1887); *Requiem* op. 89 (1890); *Te Deum* op. 103 (1892) sowie *Biblische Lieder* op. 99 (1894/95). Im Nachlaß fanden sich verschiedene Oratorienskizzen (Offenbarung des hl. Johannes, Hiob, Des Bräutigams Ankunft, Das Hohe Lied) aus den Jahren 1894 – 1897.

Ihnen, daß Sie mir die Anregung gaben, ein Werk in dieser Form zu schreiben, denn sonst hätte ich kaum je daran gedacht; bisher schrieb ich Werke dieser Art nur in großem Ausmaße und mit großen Mitteln. Diesmal aber schrieb ich nur mit bescheidenen Hilfsmitteln und doch wage ich zu behaupten, daß mir die Arbeit gelungen ist.⁹

Die Hoffnungen des Komponisten, „mit diesem Werk in England ähnliche Erfolge zu erzielen wie mit dem *Stabat Mater*“¹⁰, erfüllten sich jedoch nicht. Lange Zeit blieb der Wirkungskreis der Messe in D-Dur auf lokale Aufführungen beschränkt. Der Uraufführung am 11. 9. 1887 in Lužany unter der Mitwirkung Dvořáks folgten bis Ende der 1880er Jahre nur noch drei weitere Aufführungen: am 15. 4. 1888 in Pilsen sowie am 25. 3. und 16. 4. 1889 in Prag.

Diese anfänglich so geringe Resonanz des Werkes dürfte kaum auf die Qualität der Komposition zurückzuführen sein. Vielmehr scheinen dabei Aspekte der Gattung 'Messe' eine entscheidende Rolle gespielt zu haben. Denn als Dvořák im Jahre 1889 dem Musikverlag Simrock seine D-Dur Messe zum Druck anbot, erhielt er als Antwort: „Mit einer Messe ist heutzutage gar nichts mehr zu machen – und die Herstellung des Materials ist so teuer für so ein umfangreiches Werk, daß man die Kosten nicht wieder herausbringt. Es kauft ja niemand eine Messe, und die paar Vereine, die das Werk etwa aufführen, sind nicht nennenswert den Kosten gegenüber.“¹¹

Erst im Jahre 1892, nachdem, wie Dvořák es selbst ausdrückte, Simrock ihn mit der Messe sitzengelassen hatte¹², fand sich in der Firma Novello & Company London ein Verleger, der Interesse an dieser Messe zeigte. Für den Druck allerdings stellte Novello die Bedingung, den Orgelpart der ursprünglichen Fassung durch eine eigenständige Orchesterbegleitung zu ersetzen. Offensichtlich rechnete der Verleger

damit, daß die Messe in dieser Gestalt eher in den Konzertsaal und damit an die breite Öffentlichkeit gelangen könnte. Am 24. 3. 1892 begann Dvořák mit der Orchestrierung des Werkes. Am 12. 4. war das *Kyrie* beendet, am 1. 6. die Orchestrierung bis zum *Credo* vorangeschritten. Das *Sanctus* folgte am 4. 6., das *Benedictus* am 8. 6. 1892. Mit dem *Agnus Dei* beschloß der Komponist dann am 15. 6. 1892 die gesamte Umarbeitung, bei der nur geringfügig in die ursprüngliche musikalische Substanz eingegriffen wurde und die zumindest in den Orgelsoli des *Gloria* und des *Benedictus* einen kleinen Rest jener Ausgangsidee der bescheidenen Mittel wahrte.¹³ Anfang 1893 erschienen bei Novello die gedruckten Chor- und Orchesterstimmen sowie ein von Berthold Tours nach dem Orchestermanuskript eigens angefertigter Klavierauszug des Opus 86, der lange Zeit als Partiturersatz benutzt werden mußte.¹⁴

In der Orchesterfassung hat sich die D-Dur-Messe Dvořáks rasch durchgesetzt und eine ähnliche Rezeption wie die anderen großen geistlichen Kompositionen erfahren. Der Uraufführung am 11. 3. 1893 im Londoner Crystal Palace unter der Leitung August Manns folgten noch zu Lebzeiten des Komponisten zahlreiche Aufführungen in Europa und vor allem in Amerika. Und in der kompositorischen Schlichtheit dieses Werkes, in dem die Nähe zur Klassik, insbesondere zum Vorbild Schubert, jederzeit spürbar wird, in der dezenten, übertriebene dramatische Effekte meidenden Behandlung des Chores und des Orchesters wie schließlich auch in der für Dvořák so bezeichnenden folkloristischen Originalität der Melodik dürften die Gründe dafür zu suchen sein, daß auch heute noch diese Messe in Kirche und Konzertsaal häufig anzutreffen ist.

Freiburg-Tiengen, September 1986

Klaus Döge

⁹ Zitiert nach: O. Šourek, Antonín Dvořák in Erinnerungen und Briefen, Prag 1954, S. 116.

¹⁰ So Dvořák im Brief an Simrock vom 7. 7. 1889, zitiert nach: W. Altmann, Antonín Dvořák im Verkehr mit Fritz Simrock, N. Simrock Jahrbuch II, Berlin 1929, S. 130.

¹¹ Brief Simrocks an Dvořák, Anfang Juli 1889, zitiert nach Altmann, a. a. O., S. 130.

¹² So Dvořák im Brief vom 3. 1. 1890 an Simrock, in: Altmann, a. a. O., S. 132.

¹³ Darauf dürfte auch die Streichung der Takte 1 – 9 im *Benedictus*, die anfänglich noch für Orchester gesetzt waren, zurückzuführen sein.

¹⁴ Von Novello wurde die Partitur in Abschrift zu Aufführungen verliehen; die erste gedruckte Partitur der Messe erschien erst 1970 innerhalb der Gesamtausgabe der Werke Dvořáks.

Church music had a place in the artistic development of Antonín Dvořák (1841–1904) throughout the whole of his creative career, which spanned almost 50 years, even though his sacred compositions are generally of less importance than his large body of symphonic and chamber works, and his major operas.

At Nelahozeves and Zlonice, where Dvořák spent his childhood and youth, apart from folk dancing and other everyday music making it was above all the church which gave the budding composer his first musical impressions. “During the annual church festivals”, Dvořák later recalled¹, “Masses by Cherubini, Haydn and also Mozart were heard. Ah, those annual performances! Today they might raise a smile, but at that time they were always wonderful to me, and they aroused my desire to become a real musician.”

From 1857 until 1859 Dvořák attended the Organ School in Prague. There he received sound training in theory (thoroughbass, harmony and counterpoint) and practice (playing the organ, piano and viola), and he came into contact with works by Beethoven, Mendelssohn, Schumann, Liszt and Wagner. At the same time there were still signs in Prague of the influence which church music had exercised on the young Dvořák: in addition to little dances, preludes and fugues, the student essays which he wrote at the beginning of his creative career included two Masses, in B flat major and F minor, both of which are lost².

Towards the end of the 1870s Dvořák returned to the composition of church music. During the intervening years he had composed his Symphonies Nos. 1–5, and had also made several ventures into the sphere of opera. In 1873 his patriotic Hymn “The Heirs of the White Mountain” (Op. 30) had given him his first great national success, and with the support of Johannes Brahms and the Berlin publisher Fritz Simrock he had become known as a composer beyond the borders of his native Bohemia.

At the end of this decade of his first successes Dvořák composed four short sacred pieces which owe their existence to his acquaintance with Alois Göbl, an enthusiastic music lover from Sychrov³. He also produced the *Stabat Mater*, which has been considered the outstanding achievement among Dvořák’s vocal works written up to that time⁴. He composed it in 1876/77 as an expression of his feelings following the death of his daughter Josefa; this work laid the foundation stone of Dvořák’s international reputation⁵ and led to the success of his music abroad, especially in Britain and America (later the Requiem, Op. 89, was written for England, and the Te Deum, Op. 103, for New York)⁶.

The Mass in D major (Op. 86) is the only Mass by Dvořák which has survived. At the beginning of 1887 Josef Hlávka, the founder and patron of the Czech Academy of the Sciences and Arts, had commissioned this work for the dedication of a small church on his estate at Lužany. Dvořák bore in mind the limited musical resources available there, scoring the work for the smallest possible ensemble. He composed this Mass for mixed-voice choir with organ accompaniment between the 23rd March and 17th June 1887. Full of enthusiasm, he reported the completion of the work to Josef Hlávka on the 17th June 1887:

“Most honoured Councillor and dear Friend: I have the honour to inform you that I have successfully completed the work (the Mass in D), and that I am very pleased with it. I believe it is a work which will fulfil its purpose. It could be called: faith, hope, and love of Almighty God, with thanks for the great gift which has enabled me to complete this work successfully in praise of the All Highest and in honour of our art. Do not be surprised that I am so pious –

an artist who is not cannot achieve anything of this nature. Have we not examples in Beethoven, Bach, Raphael and many others? Finally my thanks are due to you for giving me the impulse to write a work of this kind, for otherwise I would probably not have thought of doing so; hitherto I have written works in this class only on a grand scale for large numbers of performers. On this occasion I have written for a small ensemble, yet I venture to assert that my work has been successful⁹.”

However, the composer’s hope “to have successes with this work in England like those of the *Stabat Mater*”¹⁰ was not to be fulfilled. For several years the Mass in D was only to make its mark purely locally. The world première, given under Dvořák’s direction at Lužany on the 11th September 1887, was followed by only three further performances during the 1880s: at Pilsen on the 15th April 1888, and in Prague on the 25th March and 16th April 1889.

It was not, however, any failing in the quality of this work but the fact that it was a setting of the Mass which initially told against it. Dvořák offered the Mass in D major to his publisher Simrock in 1889, but received the following reply: “There is no longer anything to be done with a Mass – and the production of the material for such a long work is so expensive that the costs could not be recovered. No-one buys a Mass, and the few societies which might perform the work are insignificant in relation to the cost¹¹.”

Not until 1892, after – as Dvořák himself put it – Simrock had left him in the lurch with the Mass¹², did he find a publishing house interested in this work – Novello & Company in London. Novello did, however, make their acceptance of it conditional on the fact of Dvořák replacing the original organ part by an accompaniment for full orchestra. Obviously the publishers believed that in this form the Mass would be more suitable for performance in the concert hall, where it could reach a wider public. On the 24th March 1892 Dvořák began to orchestrate the work. The *Kyrie* was ready on the 12th April, the orchestration was complete as far as the *Credo* on the 1st June, the *Sanctus* and *Benedictus* on the 4th and 8th June respectively. On the 15th June 1892 the composer completed the orchestration of the *Agnus Dei*, and thus the revision of the entire work, whose musical substance was altered in only a few details apart from the orchestration. Organ solo passages in the *Gloria* and *Benedictus* are reminders of the original concept of a work for performance by a small ensemble¹³. At the beginning of 1893 Novello published the printed choral and orchestral parts, together with a vocal score containing a piano reduction made by Berthold Tours from the orchestral manuscript; for many years this vocal score had to be used by conductors, because Novello did not issue a full score¹⁴.

In its orchestral version Dvořák’s Mass in D major quickly made its mark. The first performance with orchestra, given under the direction of August Mann at the Crystal Palace, London, on the 11th March 1893, was followed during the composer’s lifetime by numerous performances in Europe, and above all in America. The compositional simplicity of this work, in which the influence of the classics and especially the model of Schubert are always discernible, its restrained use of the chorus and orchestra, avoiding all blatantly dramatic effects, and finally the folklike originality of the melodies, so characteristic of Dvořák – these are the reasons why this Mass is frequently to be heard today in both church and concert hall.

For footnotes and critical report see German text.

Freiburg, September 1986

Klaus Döge

Translation: John Coombs

Le domaine de la musique religieuse a toujours joué un certain rôle dans l'épanouissement artistique d'Antonín Dvořák (1841 – 1904) et dans son activité compositionnelle de près de 50 ans, même si les compositions religieuses paraissent occuper une place plutôt marginale par rapport à son immense œuvre symphonique, ses nombreuses compositions de musique de chambre et ses grands opéras.

A Nelahozeves et Zlonice où Dvořák passa son enfance et son adolescence, les danses paysannes et la musique du quotidien, mais également l'église, marquèrent la sensibilité musicale du compositeur. »Au cours des fêtes de l'année liturgique« se souvient Dvořák plus tard¹, »résonnaient les messes de Cherubini, de Haydn et aussi de Mozart. Ah! ces concerts annuels! Aujourd'hui il me font sourire, mais autrefois ils me semblaient si beaux et éveillaient en moi le besoin impérieux de devenir un véritable musicien.«

De 1857 à 1859, Dvořák suivit des cours d'orgue à Prague; il y compléta ses connaissances à la fois dans le domaine de la théorie (basse continue, harmonie, contrepoint) et celui de la pratique (orgue, piano et violoncelle) et se familiarisa ainsi avec la musique de Beethoven, Mendelssohn, Schumann, Liszt et Wagner. Et cependant, les années pragoises demeuraient encore marquées par les impressions que le jeune Dvořák avaient reçues au contact de l'église: au seuil de son activité créatrice, parmi quelques petites danses et des préludes et fugue, on trouve en effet deux messes, en Si bémol majeur et Fa mineur, aujourd'hui perdues².

Vers la fin des années 1870, Dvořák se tourna à nouveau vers la musique d'église. Au cours de la période précédente, il avait composé cinq symphonies et avait tenté divers essais dans le domaine de l'opéra. En 1873, il obtient un premier grand succès national avec son hymne »Die Erben des Weißen Berges« (Les Héritiers de la Montagne blanche) (op. 30); enfin, ses relations avec Johannes Brahms et l'éditeur berlinois Fritz Simrock lui permirent d'être connu au-delà des frontières du pays.

A la fin de cette décennie marquée par les premiers succès, Dvořák écrivit quatre petites compositions de circonstance à caractère religieux. Ces œuvres ont été écrites à la faveur des relations de Dvořák avec Alois Göbl, un mélomane enthousiaste de Sychrov³. Il composa en outre le *Stabat Mater* qui est généralement considéré comme le sommet de l'œuvre vocale de Dvořák à cette époque⁴. Il l'avait composé en 1876/77, marqué par la mort de sa fille Josepha; cette œuvre assura à la musique de Dvořák une audience internationale⁵, notamment en Angleterre et aux États Unis (il suffit de penser au *Requiem* op. 89 écrit pour l'Angleterre ou le *Te Deum* op. 103 composé pour New York)⁶.

La Messe en Ré majeur (op. 86) que nous éditons ici est la seule messe de Dvořák que l'on ait conservée. Au début de l'année 1887, Josef Hlávka, le fondateur de l'Académie tchèque des Sciences et des Arts, en avait suscité la composition en prévision de la consécration de l'église de Lužany. Dvořák sacrifia aux possibilités musicales limitées que l'endroit mettait à sa disposition; il réduisit les effectifs au minimum. Il composa cette messe pour chœur mixte avec accompagnement d'orgue entre le 23 mars et le 17 juin 1887. Le 17 juin 1887, le jour même où il venait d'achever l'œuvre, il écrit à Josef Hlávka ces lignes pleines d'enthousiasme:

»J'ai l'honneur de vous annoncer que je viens de terminer le travail (la Messe en Ré majeur) et que j'y prends une grande joie. Je pense que cette œuvre remplira sa fonction. On pourrait dire: foi, espoir et amour en Dieu le Tout Puissant, et louée soit sa grande bonté de m'avoir permis de terminer cette œuvre à la louange du Très-Haut et à la

gloire de notre art. Ne vous étonnez pas que je sois aussi croyant – mais un artiste qui ne l'est pas, ne peut rien créer de tel. Beethoven, Bach, Raffael et bien d'autres, n'en sont-ils pas des exemples? Enfin, comment ne pas vous remercier de m'avoir ainsi donné l'occasion d'écrire une œuvre de cette forme, car autrement je n'y aurais guère songé; jusqu'à présent je n'ai écrit de telles œuvres qu'en grandes dimensions et avec de grands moyens. Cette fois-ci je n'ai écrit qu'avec des moyens modestes et cependant j'ose affirmer que le travail est réussi«⁷.

Le compositeur espérait »remporter avec cette œuvre en Angleterre autant de succès qu'avec le *Stabat Mater*«⁸; mais ses espoirs ne se réalisèrent pas. Pendant longtemps la messe en Ré majeur ne donna lieu qu'à des auditions locales. La création de l'œuvre le 11 septembre 1887 à Lužany, avec la participation de Dvořák, ne fut suivie que de trois exécutions jusqu'à la fin des années 1880: le 15 avril 1888 à Pilsen et les 25 mars et 16 avril 1889 à Prague.

Il semble que l'œuvre avait souffert au début moins de la qualité de la composition que précisément d'être une messe. En effet, lorsque Dvořák proposa en 1889 à la maison Simrock d'imprimer la Messe en Ré majeur, on lui répondit: »On ne fait plus d'affaires de nos jours avec une messe – et la fabrication du matériel est si coûteuse pour une œuvre aussi importante qu'il est impossible de rentrer dans ses fonds. Personne n'achète une messe, et les quelques associations qui pourraient monter l'œuvre sont insignifiantes compte tenu des frais«⁹.

Après le refus de Simrock que rapporte Dvořák lui-même, ce n'est qu'en 1892 que l'éditeur londonien Novello et Company manifesta un intérêt pour l'œuvre¹⁰. Novello avait soumis cette édition à la condition expresse que la partie d'orgue de la version originale fût remplacée par un accompagnement pour orchestre. L'éditeur espérait apparemment que, sous cette forme, la messe pourrait être exécutée en salle de concert et serait dès lors accessible à un public plus large. Dvořák commença l'orchestration de l'œuvre le 24 mars 1892; le 12 avril, le *Kyrie* était achevé; au 1^{er} juin, l'orchestration était réalisée jusqu'au *Credo*. Le 4 et le 8 juin 1892 le *Sanctus* et le *Benedictus* étaient orchestrés. L'arrangement de l'œuvre était terminé le 15 juin 1892 avec l'achèvement de l'*Agnus Dei*. Les modifications apportées à la substance musicale originale sont minimales; l'idée de départ d'utiliser des moyens limités subsiste encore en partie dans les soli d'orgue du *Gloria* et du *Benedictus*¹¹. Au début de l'année 1893 paraissaient chez Novello les parties de chœur et d'orchestre ainsi qu'une réduction pour piano que Berthold Tours avait réalisée à partir du manuscrit de la partition d'orchestre. Cette réduction remplacera pendant longtemps la partition d'orchestre que Novello n'avait pas éditée¹².

La Messe en Ré majeur s'est rapidement imposée sous sa forme orchestrée. La création eut lieu le 11 mars 1893 au Crystal Palace à Londres sous la direction d'August Mann. De nombreuses exécutions eurent lieu du vivant du compositeur en Europe, mais surtout aux États Unis. La simplicité de la composition où transparaît un certain classicisme, en particulier à l'image de Schubert, le traitement décent du chœur et de l'orchestre évitant quasiment tout effet dramatique, enfin l'originalité des mélodies inspirées du folklore semblent être les raisons pour lesquelles cette messe est encore souvent exécutée dans nos églises et nos salles de concert.

Pour les notes et l'appareil critique, voir le texte allemand.

Freiburg, Septembre 1986

Klaus Döge

Traduction: Christian Meyer

Abbildungen
Für die freundliche Überlassung eines Mikrofilmes von Dvořák's autographen Partitur der Messe D-Dur, die unter der Signatur *Loan 69.3.* in der British Library aufbewahrt wird, sowie für die Abbildungserlaubnis sei an dieser Stelle der British Library, Department of Manuscripts, London, und dem Musikverlag Novello & Company Ltd. ausdrücklich gedankt.

Messe
for Chorus, organ and orchestra
composed
by
Antonín Dvořák.
op. 86.

Mše (op. 86.)
pro smíšené, sbor
s přírodním varhan
orchestra
(k zasvěcení chrámu Páně v Lužanech
složil (22. září 1887))

Antonín Dvořák

Idem varhaně a Partě Lucie pro akust. upravené (1892.)

Remark! Small Chorus means: to be sung by 4 voices in each part
Solo would be also all right.

Antonín Dvořák: Messe in D.
Titelblatt der autographen Partitur mit dem Werktitel in englischer und tschechischer Sprache. Darunter Dvořák's Anmerkung zur Ausführung des „Kleinen Chores“.

2nd Violins & 1st Flute
very ugly sounding 5ths

40.

Et exspectamus gloriam filii hominis, qui venturus est iudicare vivos et mortuos, et regnum. Amen.

Autographie Partitur Seite 40 (Credo, T. 28-39). Oben bei Takt 33/34 die kuriose Anmerkung von fremder Hand (Verlagslektor): „2nd Violins & 1st Flute [richtig: Oboe] /very ugly sounding 5ths.“ (II. Violinen und 1. Flöte/sehr häßlich klingende Quinten).

Benedictus

Handwritten musical score for the beginning of the Benedictus. The score is written on 18 staves. The first six staves are for the Organ (Organo Solo) and the next six staves are for the Strings (Violins I, Violins II, Violas, Cellos, Double Basses). The tempo is marked 'Adagio' and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. There are some corrections and annotations in the original manuscript, including 'Organo Solo' written over the string staves and 'Adagio' written over the organ staff.

Autographe Partitur Seite 72, Beginn des **Benedictus**, von Dvořák hier noch für Orgel und Streicher con sordino niedergeschrieben. Über dem System der Vl. I Dvořáks nachträgliche Berichtigung: „Organo Solo (no strings)“.

三

XII

Opus 86, 1887/1892

Kyrie

Antonín Dvořák

1841 - 1904

1. Kyrie I

Andante con moto ♩. = 40

Oboi

Fagotti

Corni in D
I
II
III

Trombe in D

Tromboni
I
II
III

Timpani in D, A

Soprano
Andante con moto $\text{♩} = 40$ $^3 pp$ 5
Ky - ri - e e - lei - son, e - lei

Alto

Tenore
Coro
8 pp
Ky - ri - e e - lei

Basso

Violini
I
II
Andante con moto $\text{♩} = 40$ div. pp
div. pp

Viola
div. pp

Violoncello
 pp

Contrabbasso

Aufführungsdauer/Duration/Durée: ca. 42 min.

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Herausgeber: Klaus Döge

7 a2 10 12

7 10 p mf 12 f

son, Ky - ri - e e - lei son, e -

pp Ky - ri - e e - lei son, Ky - ri - e e - lei son, e - lei -

8 son, e - lei - son, e - lei - son, Ky - ri - e, Ky - ri - e e -

p Ky - ri - e e - lei son, e - lei son, e - lei -

cresc. cresc. cresc. f f f

p cresc. fz f

14 *a2* 17

ff *f* *dim.* *p* *pp*

dim. *p*

dim. *p* *pp*

14 *ff* *dim.* 17

lei - son, e - lei - son,

ff *dim.* *p* *pp*

son, e - lei - son, e - lei - son, e - lei - son,

8 *ff* *f* *dim.* *p* *pp*

lei son, Ky - ri - e e - lei son,

ff *dim.* *p* *pp*

- son, Ky - ri - e e - lei - son, e - lei - son,

ff *dim.* *p* *pp*

ff *dim.* *p* *pp*

ff *dim.* *p* *pp*

ff *dim.* *p* *pp*

First system of musical notation, measures 20-23. Treble and bass staves. Measure 23 includes a piano (*p*) dynamic marking.

Second system of musical notation, measures 20-23. Treble and bass staves. Measure 23 includes a piano (*p*) dynamic marking.

Third system of musical notation, measures 20-23. Treble and bass staves. Measure 23 includes a piano (*p*) dynamic marking.

Fourth system of musical notation, measures 20-23. Treble and bass staves. Includes lyrics: Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son. Measure 23 includes a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking.

Fifth system of musical notation, measures 20-23. Treble and bass staves. Includes lyrics: Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son. Measure 23 includes a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking.

27 *mf* *ff* *a2* *30*

27 *f* *mf* *f* *30*

Ky - ri - e e - lei son, e - lei -

son, Ky - ri - e, Ky - ri - e e - lei son, e - lei son, e - lei -

f *mf* *f*

Ky - ri - e e - lei

Ky - ri - e e - lei son, Ky - ri - e e - lei son, Ky - ri -

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff*

33 36 a2 ff

a2 f

33 36 f

son, Ky - ri - e e - lei -

son, Ky - ri - e e - lei - son, e - lei son, Ky - ri - e e -

8 son, Ky - ri - e e - lei - son, e - lei son, Ky - ri - e,

e e - lei son, Ky - ri - e e - lei son, e -

f fz f fz f fz

40 43

40 43

cresc. son, Ky - ri - e e - lei - son, e - lei - son,

cresc. lei - son, Ky - ri - e e - lei - son,

cresc. 8 Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei -

cresc. lei - son, Ky - ri - e e -

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *ff* *ff* *ff* *ff* *ff*

46 49

f

46 49

ff

Ky - ri - e e - lei - son, e - lei - son,

ff

Ky - ri - e e - lei - son, e - lei - son, e - lei - son,

8 son, e - lei - son, *ff* Ky - ri - e e lei -

ff

- lei - son, Ky - ri - e e -

marcato

fz

ff

ff

ff

ff

ff

9

2. Christe

62

p

p

cresc.

cresc.

in F

pp

fp

fp

pp

pp

59

* Solo oder Kleiner Chor

pp sotto voce

62

cresc.

Chri-ste, Chri-ste e - lei - son, e - lei - son, Chri - ste, Chri -

* Solo oder Kleiner Chor p

Chri-ste, Chri-ste e - lei - son, e - lei -

* Solo oder Kleiner Chor p

Chri-ste, Chri-ste e - lei -

*Anmerkung Dvořáks auf dem Titelblatt: "Kleiner Chor bedeutet: es wird mit 4 Sängern jeder Stimme gesungen"

65

dim.

68 *p*

f

dim.

p

pp

f

dim.

p

pp

cresc.

mf

dim.

pp dim.

65

f

68 *p*

pp

p

p

f

p

son, e - lei - son, Chri-ste, Chri-ste e - lei son, Chri-ste, Chri-ste e -

son, Chri-ste, Chri-ste e - lei-son,

Solo *mf* oder Kleiner Chor *f*

8 Chri-ste, Chri-ste e - lei - son, e - lei - son,

son, e - lei - son, e - lei - son,

70

73

cresc. molto

cresc. molto

f

pp *cresc.*

70

73

Tutti f

lei - son, Chri - ste,

Tutti mf

mf

Chri - ste, Chri - ste e - lei - son, Chri - ste, Chri - ste e -

Tutti mf

Chri - ste, Chri - ste e - lei - son, e -

pizz.

p *cresc. molto*

pizz. *p* *cresc. molto*

pizz. *p* *cresc. molto*

pizz. *p* *cresc. molto*

pizz. *p* *cresc. molto*

p *cresc. molto*

75

77

f

dim.

p

pp

fz

pp

pp

75 *dim.* 77 *p*

Chri-ste e-lei-son,

dim. *p* *p*

-son, e-lei-son, Chri-ste, Chri-ste e-lei

f *dim.* *p*

8 lei-son,

f *dim.* *p*

lei-son, e-lei-son, Chri-ste, Chri-ste e-

80 *poco accel.* 82

p *ff*

80 *poco accel.* *mp cresc.* 82 *ff*

Chri - ste, Chri - ste, Chri - ste, Chri - ste e -

cresc.

son, e - lei son, e - lei

p cresc. *ff*

8 Chri - ste, Chri - ste e - lei son, Chri - ste, Chri - ste, Chri - ste, Chri - ste e - lei

cresc. *ff*

lei son, e lei son, Chri - ste,

poco accel. *arco*

p cresc. molto *f* *ff*

arco *p* *f* *ff*

arco *p* *f* *ff*

p *f* *ff*

p *f* *ff*

p *f* *ff*

84

87

84

87

ff \wedge

p

pp

lei - son, Chri - ste, Chri - ste e - lei - son, e - lei -

ff \wedge

p

pp

son, e - lei - son, Chri - ste, Chri - ste e - lei - son, e - lei -

ff \wedge

p

pp

8 - son, Chri - ste, Chri - ste e - lei - son, e - lei -

ff \wedge

p

pp

Chri - ste, Chri - ste, Chri - ste e - lei - son, e - lei -

90

pp

pp

93

dim.

ritard.

pp

dim.

pp

90

son.

93

ritard.

8

ritard.

3. Kyrie II

96 Tempo I ♩ = 40

99

First system of musical notation, measures 96-99. It consists of a grand staff with a treble and bass clef. Measures 96 and 97 contain musical notation, while measures 98 and 99 are empty staves.

Second system of musical notation, measures 96-99. It consists of a grand staff with a treble and bass clef. Measures 96 and 97 contain musical notation, while measures 98 and 99 are empty staves.

Third system of musical notation, measures 96-99. It consists of a grand staff with a treble and bass clef. Measures 96 and 97 contain musical notation, while measures 98 and 99 are empty staves.

96 Tempo I ♩ = 40

99

Fourth system of musical notation, measures 96-99. It includes vocal lines with lyrics. Measure 96 starts with a piano (pp) dynamic. Measure 99 starts with a piano (p) dynamic. The lyrics are: Ky - ri-e e - lei - son, e - lei - son, Ky - ri-e e - lei - son, e - lei - son.

Tempo I ♩ = 40

Fifth system of musical notation, measures 96-99. It includes a grand staff with a treble and bass clef. Measures 96 and 97 contain musical notation, while measures 98 and 99 are empty staves. Dynamics include pp and pizz.

102

p cresc. f cresc. ff

105

in D

p cresc. f cresc. ff

102

mf f ff

Ky - ri - e e - lei son, e - lei - son, e - lei -

son, Ky - ri - e e - lei son, Ky - ri - e e - lei

8 son, e - lei - son, Ky - ri - e, Ky - ri - e e - lei

p cresc. f ff

Ky - ri - e e - lei son, e - lei son, Ky - ri - e e - lei

p cresc. molto f ff

p cresc. molto f ff

p cresc. molto f ff

p cresc. molto f ff

Violin I

Violin II

Viola

Violoncello

Double Bass

Piano

arco

dim.

p

pp

115 *dim.*

p

pp

f

ff

115

pp

f

ff

Chri-ste, Chri-ste e - lei - son, e - lei son.

lei son, e - lei son, e - lei son.

pp

pp

f

ff

8 Chri-ste, Chri-ste e - lei son, e - lei son.

dim.

f

ff

lei son, e - lei son.

ff

fff

ff

fff

ff

fff

ff

fff

Allegro vivo ♩ = 138

21

5 7

ff *a2* *ff* *a2* \wedge \wedge

5 7 *ff* *f* \wedge

8 *ff* *f* \wedge

glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis, in ex -

glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis, in ex -

glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis,

glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis,

ff *ff* *ff* *ff* *ff*

9

9

11

cel - sis, in ex - cel - sis De - o, glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex -

cel - sis, in ex - cel - sis De - o, glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex -

8 in ex - cel - sis, in ex - cel - sis De - o, in ex - cel - sis, in ex -

in ex - cel - sis, glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex - cel - sis, in ex -

ff
ff_{a2}
ff_{a2}
ff
ff
ff
ff

14
16
f
ff
ff
ff
ff
ff
ff
ff

cel - sis De - o, glo - ri - a, glo - ri - a.
cel - sis De - o, glo - ri - a, glo - ri - a.
cel - sis De - o, glo - ri - a, glo - ri - a.
cel - sis De - o, glo - ri - a, glo - ri - a.

f
f
f
f
f
f
ff
ff
ff
ff

5. Et in terra pax

1922

This musical score is for the piece "Et in terra pax". It is written for a vocal ensemble and piano accompaniment. The score is divided into two systems. The first system consists of six staves: two vocal staves (Soprano and Alto) and four piano staves (Right Hand and Left Hand). The second system consists of four staves: two vocal staves (Tenor and Bass) and two piano staves (Right Hand and Left Hand). The music is in the key of D major (two sharps) and 3/4 time. The lyrics are in Latin: "Et in terra pax ho - mi - ni - bus, pax ho - bo - nae vo - lun -". The score includes dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo). The tempo is marked with a quarter note. The score is numbered 19 and 22.

1922

This musical score is for the piece "Et in terra pax". It is written for a vocal ensemble and piano accompaniment. The score is divided into two systems. The first system consists of six staves: two vocal staves (Soprano and Alto) and four piano staves (Right Hand and Left Hand). The second system consists of four staves: two vocal staves (Tenor and Bass) and two piano staves (Right Hand and Left Hand). The music is in the key of D major (two sharps) and 3/4 time. The lyrics are in Latin: "Et in terra pax ho - mi - ni - bus, pax ho - bo - nae vo - lun -". The score includes dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo). The tempo is marked with a quarter note. The score is numbered 19 and 22.

25 *f* *p* 27 *dim.* *pp*

mi - ni - bus bo - nae vo - lun - ta - tis.

f *p* *dim.* *pp*

ta - tis, bo - nae vo - lun - ta - tis.

8 *f* *p* *dim.* *pp*

ta - tis, bo - nae vo - lun - ta - tis.

f *p* *dim.* *pp*

ta - tis, bo - nae vo - lun - ta - tis.

30 a2 mf 32 a2 fz

mf

in E Solo

p legato sempre

cresc.

30 mf 32 cresc.

Lau - da - mus te, be-ne-di - ci-mus

mf cresc.

Lau - da - mus te, be-ne-di - ci-mus

mf cresc.

Lau - da - mus te, be-ne-di - ci-mus

mf

Lau - da - mus te, be-ne-di - ci-mus te,

mf pizz. fz

fz

fz

fz

34 36

34 36

te, ad-o-ra-mus te, glo-ri-fi-ca-mus

te, ad-o-ra-mus te, glo-ri-fi-ca-mus

8 te, ad-o-ra - - mus te, lau-da - - mus

ad-o-ra - mus te, ad-o-ra - mus te,

cresc.

cresc.

cresc.

cresc.

f

f

f

A musical staff with a bass clef and four measures, each containing a single eighth note.

The image displays a page of a musical score, likely for a full orchestra. The score is written in D major (two sharps) and 3/4 time. It features six staves: Violins I, Violins II, Violas, Cellos, Double Basses, and Piano. The key signature is D major (two sharps). The time signature is 3/4. The score shows a section with triplets and a forte (ff) dynamic marking. The music is in a 3/4 time signature. The key signature is D major (two sharps). The score is for a full orchestra. The dynamics are marked as ff (fortissimo). The score includes triplets and a forte (ff) dynamic marking. The score is for a full orchestra. The dynamics are marked as ff (fortissimo). The score includes triplets and a forte (ff) dynamic marking.

42 44

42 44

te, ad - o - ra - - mus te, lau - da - mus, lau -

te, lau - da - mus te, ad - o - ra - mus te, lau - da - mus te, lau -

8 te, ad - o - ra - - mus te, lau - da - mus, lau -

te, lau - da - - mus te, lau - da - mus, lau -

46 48

a2
f

46 48

da - mus te,

da - mus te,

8 da - mus te, ad-o-ra - mus te, glo - ri - fi -

da - mus te, ad-o-ra - mus te, glo - ri - fi - ca - mus te, ad-o - ra - mus

ff marcato

ff marcato

fz

51

f *f* *ff*

f *f* *ff*

f *f* *ff*

51

f *f* *ff*

ad-o-ra - mus te, glo-ri-fi-ca - mus te, ad-o-

f *f* *ff*

ad-o-ra-mus te, glo-ri-fi-ca - mus te, ad-o-ra - mus te, glo-ri-fi-ca - mus

f *f* *ff*

ca - mus te, glo-ri-fi-ca-mus te, glo-ri-fi-ca - mus te, ad-o-ra - mus

f *f* *ff*

te, glo-ri-fi-ca - mus te, ad-o-ra - mus

f *f* *ff*

te, glo-ri-fi-ca - mus te, ad-o-ra - mus

f *f* *ff*

te, glo-ri-fi-ca - mus te, ad-o-ra - mus

f *f* *ff*

te, glo-ri-fi-ca - mus te, ad-o-ra - mus

f *f* *ff*

te, glo-ri-fi-ca - mus te, ad-o-ra - mus

f *f* *ff*

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The voice part has a melody with some grace notes and rests. The score is labeled with measure numbers 1 through 10 at the bottom.

A musical score for the song "The Rose Tree". The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the Treble 1 staff, starting with a quarter note G4, followed by a dotted half note A4, and then a quarter note B4. The melody is repeated in the Treble 2, Treble 3, and Bass 1 staves. The Bass 2 staff has a whole note G2. The Treble 1 staff has a forte dynamic marking (f) and a fermata over the first two notes. The Treble 2, Treble 3, and Bass 1 staves have a forte dynamic marking (f) and a fermata over the first note. The Bass 2 staff has a forte dynamic marking (f) and a fermata over the first note. The Treble 1 staff has a repeat sign at the end of the first measure. The Treble 2, Treble 3, and Bass 1 staves have a repeat sign at the end of the first measure. The Bass 2 staff has a repeat sign at the end of the first measure.

A musical staff with a bass clef and four measures, each containing a single eighth note.

56

ra - mus te, ad - o - ra - mus te, ad - o - ra - mus te, glo - ri - fi -

58

te, ad - o - ra - mus te, glo - ri - fi - ca - mus te, ad - o - ra - mus te, ad - o - ra - mus

8

te, ad - o - ra - mus te, ad - o - ra - mus te, ad - o - ra - mus te, glo - ri - fi -

te, glo ri - fi - ca - mus te, ad - o - ra - mus te, glo - ri - fi - ca - mus te,

A musical score for the song "The Rose Tree" in G major (one sharp). The score is arranged for five staves: two treble staves, a middle staff in 3/4 time, and two bass staves. The melody is primarily in the treble staves, featuring eighth and sixteenth notes with triplets and slurs. The bass staves provide a harmonic accompaniment with dotted rhythms and chords. The middle staff contains a single melodic line. The score is marked with "fz" (forzando) and includes various musical notations such as slurs, triplets, and trills. The piece concludes with a final chord in the bass staves.

60

63

ff

*ff*_{a2}

ff

*ff*_{a2}

ff

f

f

60

63

ca - mus te, glo - ri - fi - ca - mus te, ad - o - ra - mus

te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, ad - o - ra - mus

8 ca - mus te, ad - o - ra - mus te, glo - ri - fi - ca - mus te,

f

glo - ri - fi - ca - mus te, ad - o -

ff

ff

ff

ff

ff

ff

First system of musical notation, measures 65-67. Treble and bass staves with chords and rests.

Second system of musical notation, measures 65-67. Treble and bass staves with chords and rests.

Third system of musical notation, measures 65-67. Treble and bass staves with rests.

Vocal parts with lyrics: te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, ad - o - ra - mus te, glo - ri - fi - ca - mus. Includes dynamics like *ff* and accents like *^*.

Instrumental parts with triplets and rests. Treble and bass staves.

69 *ritard.* 71

ff ff ff ff

a2

tr

69 *ritard.* 71

te, glo - ri - fi - ca - mus te.

te, glo - ri - fi - ca - mus te.

8 te, glo - ri - fi - ca - mus te.

te, glo - ri - fi - ca - mus te.

ritard.

ff ff ff ff

fff fff fff fff

6. *Gratias agimus tibi*

Andante con moto ♩ = 84

73 4 Soli pp 76

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo -

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo -

8

73 Andante con moto Organo

pp sempre legato

76

8

79 81 pp 83

- ri - am tu - - am.

- ri - am tu - - am.

4 Soli pp

Gra - ti - as a - gi - mus ti - -

4 Soli pp

Gra - ti - as a - gi - mus ti - -

8

79 81 83

pp pp

8

87

ritard.

85

87

pp

bi pro - pter ma - gnam glo - ri - am tu

pp

bi pro - pter ma - gnam glo - ri - am tu

in tempo

90 Tutti *pp* 92 *mf* 94 *f*

Do - mi - ne De - - us, Rex coe - le - stis, Pa - ter o -

pp *mf* *f*

Do - mi - ne De - - us, Rex coe - le - stis, De - us Pa - ter o -

8 am. Tutti *pp* *mf* *f*

am. Do - mi - ne De - - us, Rex coe - le - stis, Pa - ter

Tutti *pp* *mf* *f*

am. Do - mi - ne De - - us, Rex coe - le - stis, Pa - ter o -

96 Solo (oder 4 Soli) 99pp

mni - pot - ens. Do - mi - ne Fi - li u - ni - ge - ni - te,

mni - pot - ens.

8 o - mni - pot - ens. Do - mi - ne

96 99pp

dim.

pp

102 pp 105

Je - su Chri - ste, Do - mi - ne De - us,

Solo (oder 4 Soli) pp

Do - mi - ne Fi - li

8 Fi - li u - ni - ge - ni - te, Je - su Chri - ste, Do - mi - ne De - us,

102 105

u - ni - ge - ni - te, Je - su Chri - ste, Do - mi - ne, Do - mi - ne

Solo (oder 4 Soli) mp

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

pp

De - us, A - gnus De - i, Fi - lius Pa - tris. Qui

De - us, A - gnus De - i, Fi - lius Pa - tris. Qui

De - us, A - gnus De - i, Fi - lius Pa - tris. Qui

Do - mi - ne De - us, A - gnus De - i, Fi - lius Pa - tris. Qui

ritard.

7. Qui tollis peccata mundi

119 *Meno mosso* ♩ = 72

pp *cresc.*

Corni
Trombe

119 *Meno mosso* ♩ = 72

tris.
tris
8 tris. *p*
tol - lis pec - ca - ta mun - di, mi - se - re - - re
Qui

Meno mosso ♩ = 72

cresc.
pp legato
pp legato
pp legato
pp legato
pp pizz.

8 tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re

no - bis,

128

dim. **f** *dim.* **p**

mun - di, mi - se - re - re no - bis,

mf Qui tol - lis pec - ca - ta

mf mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no -

mf mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no -

p

fz

A musical staff with a bass clef and four measures. Each measure contains a whole note G2, represented by a single horizontal line on the staff.

bis, su - sci - pe de - pre - ca - ti -

dim. pp

135 138

mf *ff* *cresc.*

mf *ff* *cresc.*

mf *ff* *cresc.*

135 138

f *ff* *f* *ff*

o - nem no-stram. Qui se - des, qui se - des ad de - xte-ram - Pa-tris, qui

o - nem no-stram. Qui se - des, qui se - des ad de - xte - ram Pa - tris, qui

8 o - nem no - stram. Qui se - des, qui se - des ad de - xte-ram Pa - tris, qui

o - nem no - stram. Qui se - des, qui se - des ad de - xte-ram Pa - tris, qui

141 Meno mosso poco ritard.

ff

ff

141 Meno mosso poco ritard.

se - des ad de - xte-ram Pa - tris, mi - se - re - re no - bis. —

se - des ad de - xte-ram Pa - tris, mi - se - re - re no - -

se - des ad de - xte-ram Pa - tris, mi - se - re - re no - bis. —

se - des ad de - xte-ram Pa - tris, mi - se - re - re no - -

pp

Meno mosso poco ritard.

The first system of the musical score, measures 152-154, is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is D major (two sharps). The time signature is 3/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts have long melodic lines with some rests. Dynamics include *fz* (forzando) in measures 153 and 154. The system concludes with a repeat sign.

152

The second system of the musical score, measures 152-154, continues the vocal and piano parts. The lyrics are in Latin. The piano part continues with its characteristic eighth-note accompaniment. The vocal parts have long melodic lines with some rests. Dynamics include *fz* (forzando) in measures 153 and 154. The system concludes with a repeat sign.

quo - ni-am tu so - lus Do - mi-nus, quo - ni - am tu
quo - ni-am tu so - lus Do - mi-nus, quo - ni - am tu
8 san - ctus, tu so - - - lus Do - mi - nus, tu
Do - minus, quo - ni - am tu so - lus Al - tis - simus,

The third system of the musical score, measures 152-154, continues the vocal and piano parts. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts have long melodic lines with some rests. Dynamics include *fz* (forzando) in measures 153 and 154. The system concludes with a repeat sign.

155

157

ff

ff

155

157

ff

ff

ff

ff

so - lus Al - tis - si-mus, Je - su Chri - ste,

so - lus Al - tis - si-mus, Je - su Chri - ste,

8 so - lus Al - tis - si-mus, Je - su Chri - ste,

quo - ni-am tu so-lus Al - tis - si-mus, Je - su Chri - ste,

ff

ff

ff

ff

ff

ff

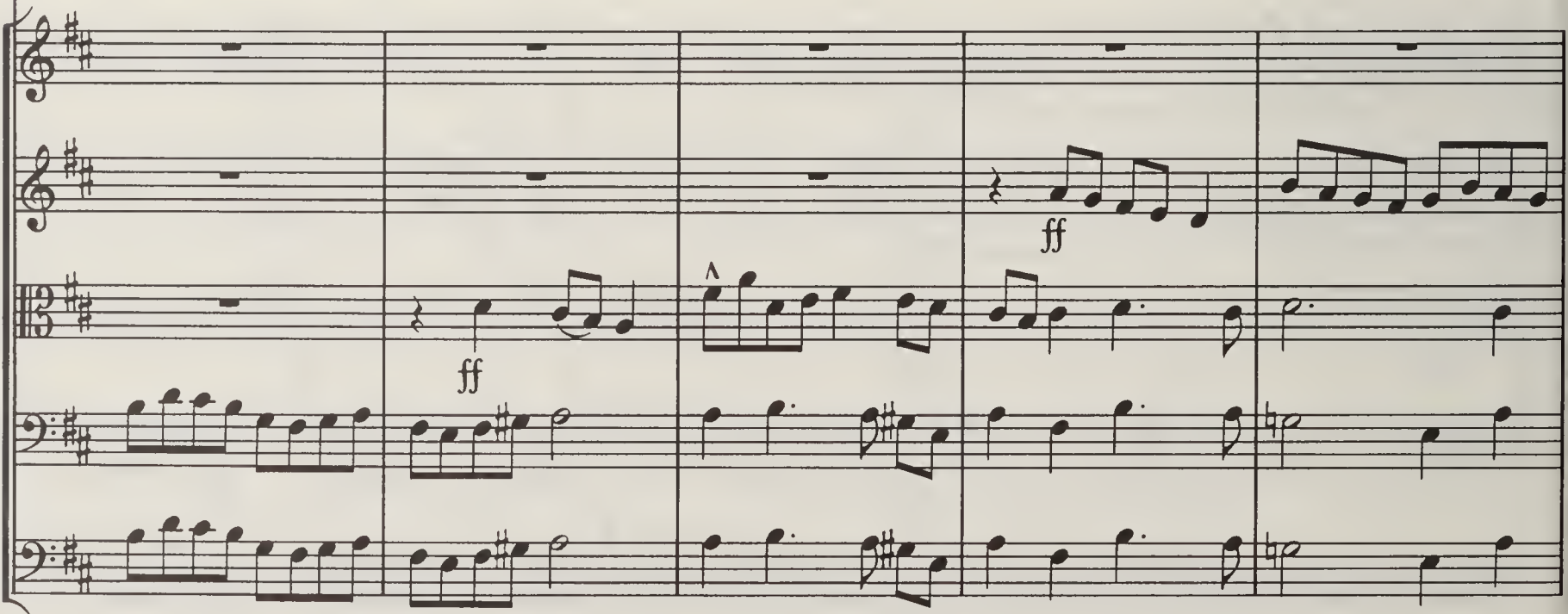
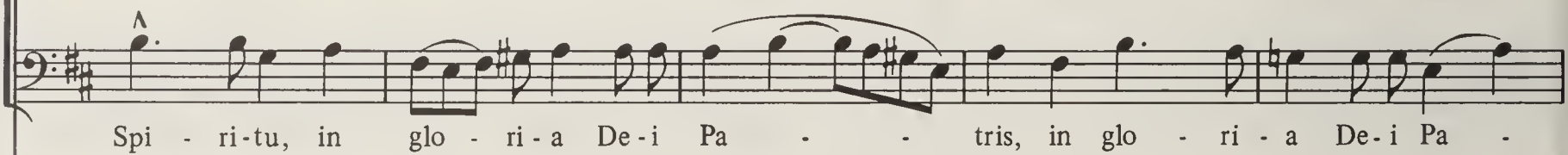
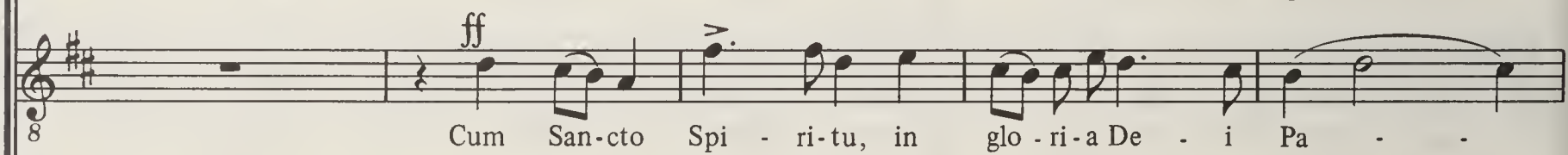
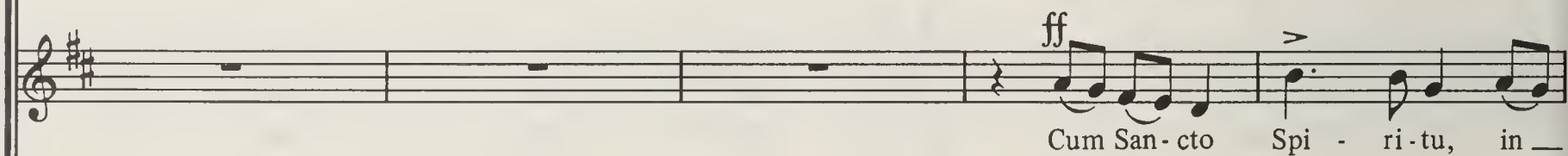
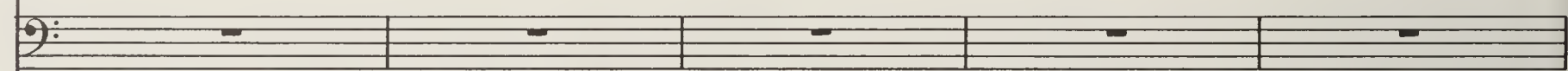
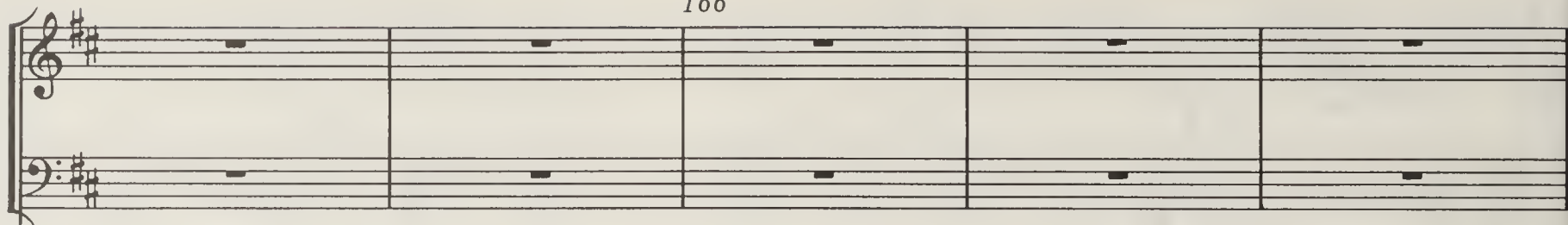
159 *f* 161 *f*

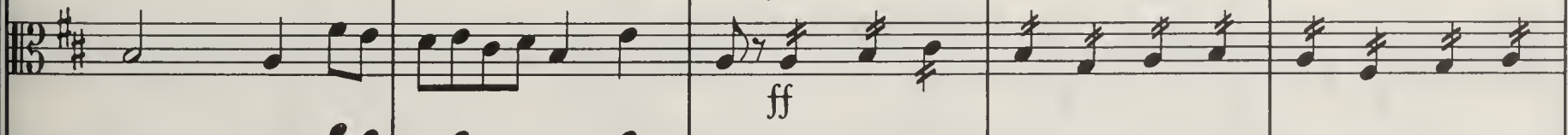
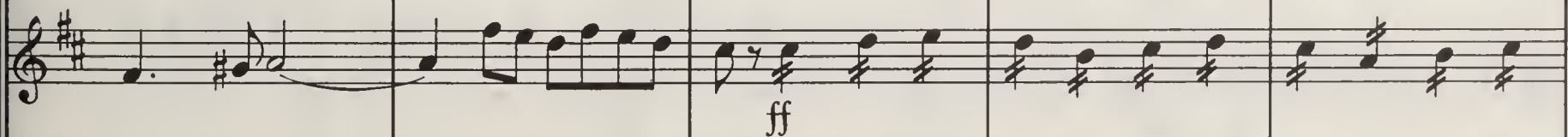
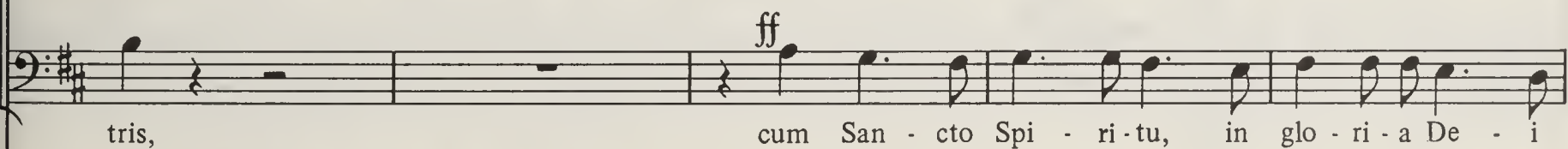
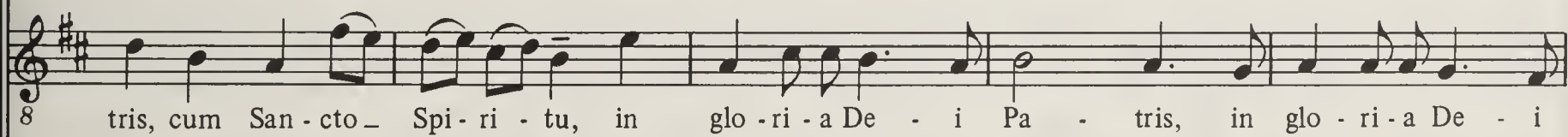
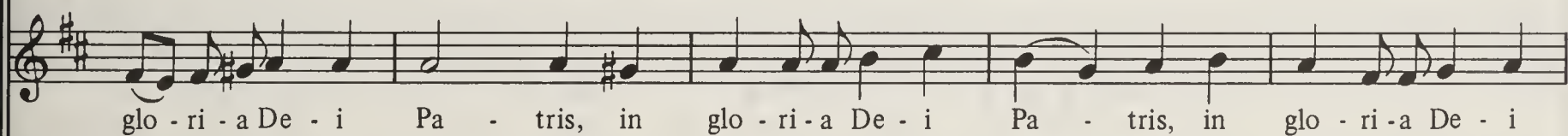
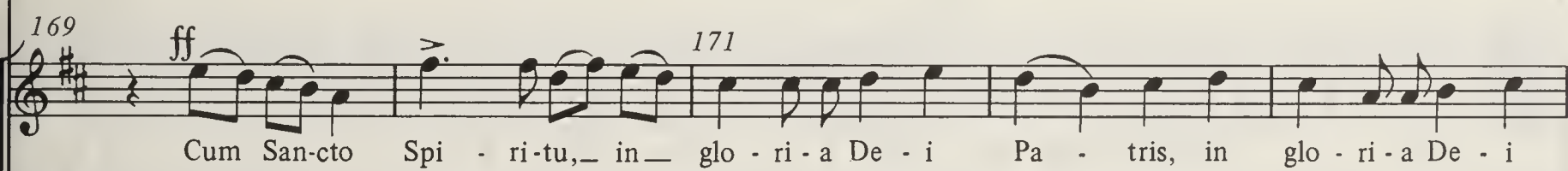
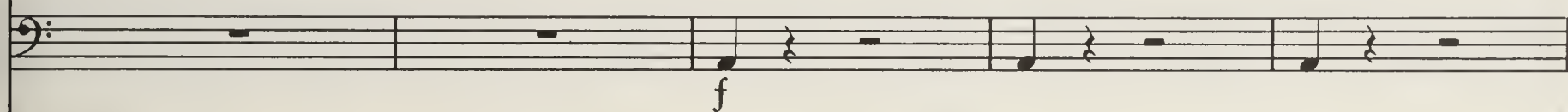
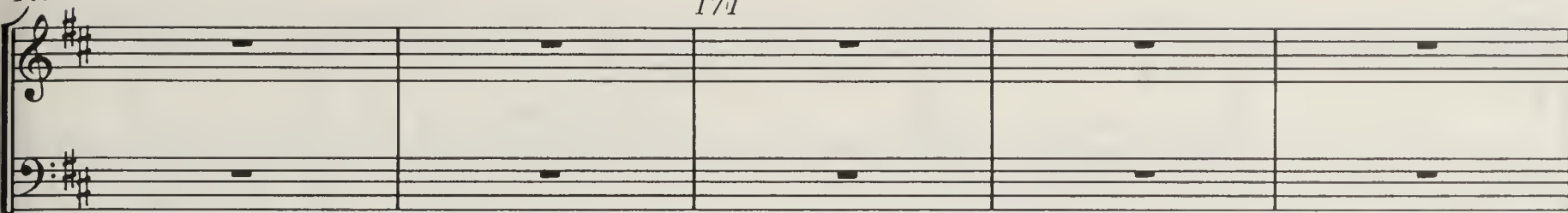
Je - su Chri - ste, Je - su Chri - ste.

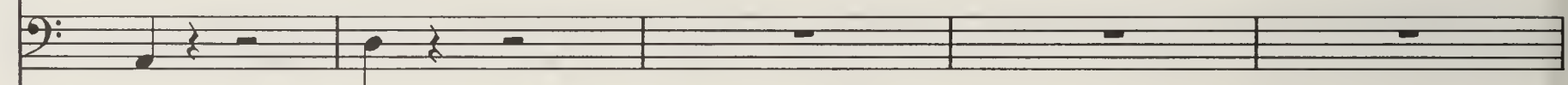
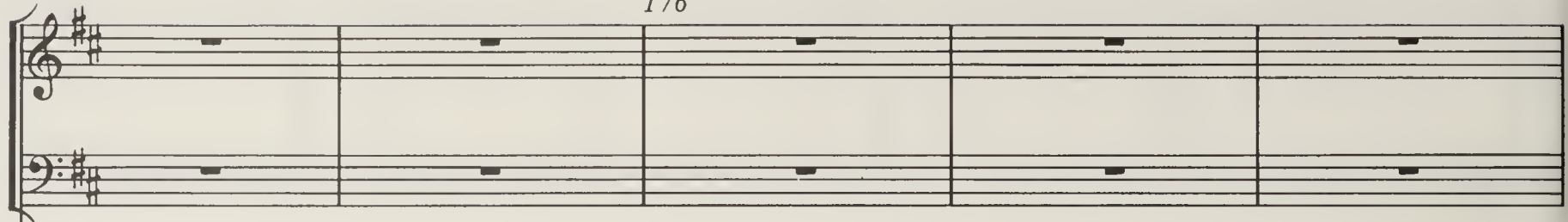
Je - su Chri - ste, Je - su Chri - ste.

8 Je - su Chri - ste, Je - su Chri - ste.

Je - su Chri - ste, Je - su Chri - ste. Cum San - cto







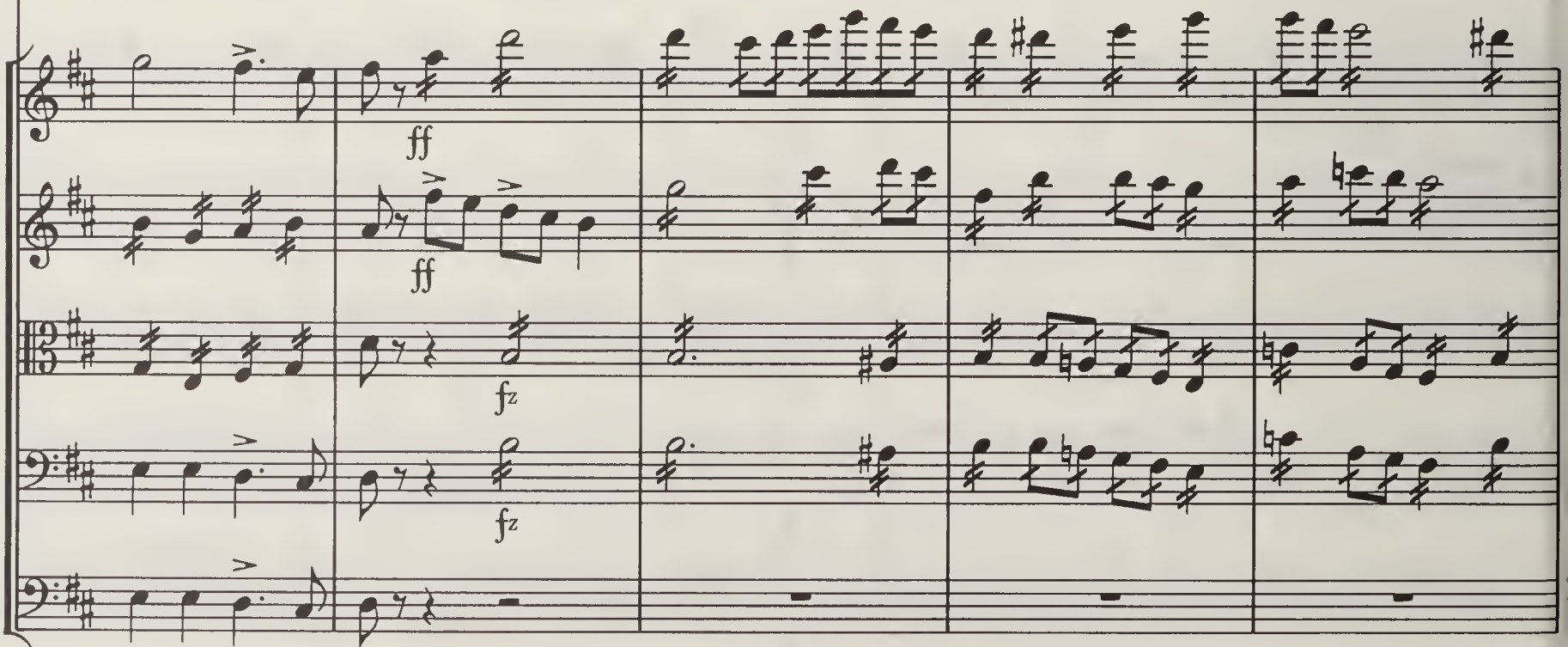
174 176

Pa - tris, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

Pa - tris, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

8 Pa - tris, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

Pa - tris.



ff

ff

ff

a2

ff

ff

179 ff

A - men, a - men, a - men, a - men, a - men, a - men,

182 ff

A - men, a - men, a - men, a - men, a - men, a - men,

8 ff

A - men, a - men, a - men, a - men, a - men, a - men,

ff

A - men, a - men, a - men, a - men, a - men, a - men,

ff

185 *Maestoso* 190

ff

ff

ff

ff

185 *Maestoso* 187

ff

ff

ff

ff

a - men, a - men, a - men.

a - men, a - men, a - men.

a - men, a - men, a - men.

a - men, a - men, a - men.

Maestoso

ff

ff

ff

ff

fff

fff

fff

fff

Credo

9. Credo in unum Deum Allegro moderato ♩ = 132

Oboi

Fagotti

Corni in F

Trombe in F

I

II

Tromboni

III

Timpani in B, F

Allegro moderato ♩ = 132

Soprano

4 Soli

Alto

Coro

Tenore

Basso

Allegro moderato ♩ = 132

I

Violini

II

Viola

Violoncello

Contrabbasso

p *2* *5* *pp dim.* *pp* *dim.* *pp*

p mezza voce

Cre-do in u - num De - um, Pa - trem o-mni-pot - ten - tem,

8

9 12 15 p

f

9 Tutti f 12 15 4 Soli mp

Cre-do in u - num De - um, fa - cto - rem coe - li et ter - rae, vi - si -

Tutti f

8 Cre-do in u - num De - um, fa - cto - rem coe - li et ter - rae,

Tutti f

Cre-do in u - num De - um, fa - cto - rem coe - li et ter - rae,

17 20 23

p

f

f

f

f

f

17 20 Tutti f 23

vi-si - bi - li-um o-mnium et in - vi - si - bi - li-um.

4 Soli p

bi - li-um o-mni-um et in - vi - si - bi - li-um. Et in

Tutti f

vi-si - bi - li-um o-mnium et in - vi - si - bi - li-um.

Tutti f

vi-si - bi - li-um o-mnium et in - vi - si - bi - li-um.

25 *p* 28 30 *dim.*

p *dim.* *pp*

pp

25 28 30

p *pp*

u - num Do - mi-num Je - sum Chri - stum, Fi - li-um De - i u-ni - ge - ni - tum.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody starts with a quarter note G2, followed by two eighth notes F2 and E2, then a quarter rest. The subsequent notes are G2, F2, E2, D2, C2, B1, A1, G1, and F1, each followed by a quarter rest.

Tutti *f*

Cre-do in u - num Do - mi - num, Fi - li-um De - i u - ni - ge - ni - tum.

Musical score for "The Rose Tree" in 3/4 time, featuring a piano and a guitar. The score is written in G major (one sharp) and 3/4 time. The piano part consists of two staves (treble and bass clef). The guitar part is written on a single staff with a treble clef and a 12-string configuration. The tempo is marked "Allegretto". The score includes a key signature change from G major to E minor (three flats) in the final measure. The piano part features a melody with a key signature change from G major to E minor in the final measure. The guitar part provides a rhythmic accompaniment with a key signature change from G major to E minor in the final measure. The score includes a key signature change from G major to E minor (three flats) in the final measure.

42 45 48

dim. *pp* *dim.* *pp* *dim.* *pp*

p *dim.* *pp*

pp

42 45 48 Tutti *f*

Et ex

Pa - tre na - tum an - te o - mni-a sae - cu - la.

pp Tutti *f*

Et ex

Tutti *f*

Et ex

50 *a2* *ff* *ff* 53 *p* *p* *p* 56

a2 *ff* *ff* 53 *p* *p* *p* 56

a2 *f*

f

50 53 *Λ* 56

Pa - tre na - tum an - te o - mni - a sae - cu - la.

4 Soli *mp*

De - um de De - o,

8 Pa - tre na - tum an - te o - mni - a sae - cu - la.

Pa - tre na - tum an - te o - mni - a sae - cu - la.

ff *ff* *ff* *arco* *ff* *arco* *ff*

Top system of musical notation, measures 59-65. Treble and bass staves. Dynamics: p.

Middle system of musical notation, measures 59-65. Treble and bass staves. Dynamics: ff.

Bottom system of musical notation, measures 59-65. Treble and bass staves. Dynamics: ff.

Vocal line, measures 59-65. Treble staff. Lyrics: De - um de De - o, lu - men de lu - mi-ne, De - um

Vocal line, measures 59-65. Treble staff. Lyrics: lu - men de lu - mi-ne, De - um ve - rum

Vocal line, measures 59-65. Treble staff. Lyrics: De - um de De - o, lu - men de lu - mi-ne, De - um

Vocal line, measures 59-65. Bass staff. Lyrics: De - um de De - o, lu - men de lu - mi-ne, De - um

Bottom system of musical notation, measures 59-65. Treble and bass staves. Dynamics: ff.

pp pp p

ff ff ff ff ff ff

68 71 ff 74 ff

ve - rum de De-o ve - ro. Ge-ni-tum,

pp pp p.

de De-o ve - ro. Ge - ni-tum, non fa-ctum,

8 ve - rum de De-o ve - ro. Ge - ni-tum,

ve - rum de De-o ve - ro. Ge - ni-tum,

ff ff ff ff ff ff

(Musical score continues)

87 90 93

pp pp ff ff ff

a2

87 90 93

pp f Tutti f

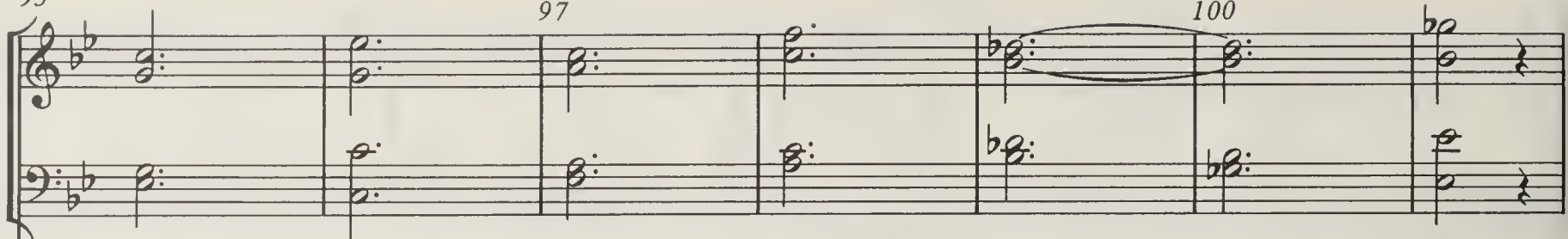
per quem o-mni-a fa-cta sunt. Qui

8

per quem o-mni-a fa-cta sunt.

per quem o-mni-a fa-cta sunt.

ff ff ff ff ff



95 *f* 97 100 *ff* *Λ*

Qui pro - pter nos ho-mines, et pro - pter

f *ff* *>* *Λ*

pro - pter nos ho-mines, et pro - pter no-stram sa - lu -

8 *f* *ff* *Λ*

Qui pro - pter nos ho-mines, et pro - pter

f *ff* *Λ*

Qui pro - pter nos ho-mines, et pro - pter



102

105

108

f

a2

f

102

105

108

no-stram sa - lu - tem de - scen - dit, de - scen -

tem de - scen - dit, de - scen - dit, de - scen -

8 no-stram sa - lu - tem de - scen - dit, de - scen - dit, de - scen -

no-stram sa - lu - tem de - scen - dit, de - scen-dit, de - scen -

ff

f

f

f

f

f

marc.

marc.

110

113

116

Piano accompaniment for measures 110-116. The score is written for four staves: Treble, Bass, and two additional staves (likely for a second piano part or figured bass). The key signature is B-flat major (two flats). Measure 110 starts with a forte (f) dynamic. Measures 113-116 feature fortissimo (ff) dynamics. The music consists of chords and moving lines in the upper staves, with a more active bass line in the lower staves. There are trills in the bass line starting at measure 115.

110

113

116

Vocal staves for measures 110-116. The score is written for four staves, each with a vocal line and French lyrics. The lyrics are: "dit de coe - lis, de coe - lis." The music is in B-flat major. The vocal lines are melodic and feature long notes, with some staves having a "8" marking. The lyrics are aligned with the notes.

Piano accompaniment for measures 110-116. The score is written for four staves: Treble, Bass, and two additional staves. The key signature is B-flat major. The music features a complex texture with many sixteenth and thirty-second notes, creating a dense, rhythmic accompaniment. The dynamics are generally forte (f) or fortissimo (ff).

10. Et incarnatus est

119

122

125

4 Soli *p*

Et in - car - na - tus est de Spi - ri - tu San - cto,

119 con sord. 122 125

con sord. *pp*

pp con sord.

pp

con sord. *pp*

127

130

134

f *fz* *pp* *pp*

ex Ma - ri - a Vir - gi - ne, et in - car - na - tus est,

4 Soli *mp*

Et in - car - na - tus est de

127 134

fz *pp* *pp*

fz *pp* *pp*

fz *pp* *pp*

fz *pp* *pp*

pp

et in - car - na - tus est, et in - car - na -

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne,

137 140 143

fz dim. fz dim. fz pp

146 Ob. p

Fag. p

149 152

4 Soli pp

Et in - car - na - tus est de Spi - ri - tu San - cto

- tus est de Spi - ri - tu San - cto ex Ma - ri - a

et in - car - na - tus est, in - car - na - tus,

146 149 152

pp

146 149 152

pp

162 164 167

162 164 167

ho - mo fa - ctus est, et ho - mo fa - ctus est,

- mo fa - ctus est, et ho - mo fa - ctus est,

8 in - car - na - tus est de Spi - ri - tu San - cto

ho - mo fa - ctus est, et ho - mo fa - ctus est,

169

169 et ho - mo fa - ctus est, morendo

et ho - mo fa - ctus est, morendo

8 ex Ma - ri - a Vir gi - ne: morendo

et ho - mo fa - ctus est, morendo

fz dim. p

fz dim. p

175

178

181

175 et ho - mo fa - ctus est, ppp

et ho - mo fa - ctus est, ppp

8 et ho - mo fa - ctus, fa - ctus est. ppp

et ho - mo fa - ctus, fa - ctus est. ppp

pp ppp

pp ppp

11. Crucifixus

Piu mosso

183 186 189

ff

in D

ff

ff

Timp.

Piu mosso

183 186 189

ff

Cru - ci - fi - xus et - i - am pro

ff

Cru - ci - fi - xus et - i - am pro

ff

8 Cru - ci - fi - xus et - i - am pro

ff

Cru - ci - fi - xus et - i - am pro

Piu mosso

senza sord.

ff senza sord.

ff senza sord.

ff senza sord.

pp

pp

ff

ff

193 197 200

ff

ff

a2

ff

ff

ff

ff

muta in E

ff

193 197 200

no - bis: sub Pon - ti - o Pi - la - to

no - bis: sub Pon - ti - o Pi - la - to

8 no - bis: sub Pon - ti - o Pi - la - to

no - bis: sub Pon - ti - o Pi - la - to

ff

ff

ff

ff

ff

pp

pp

pp

ff

ff

ff

ff

ff

ff

203

207

ff

Muta E in D

203

207

pas - sus, pas - sus

pas - sus, pas - sus

pas - sus, pas - sus

pas - sus, pas - sus

ff

pp

pp

pp

ff

211 213 ppp 216

Coro

et se - pul - tus est,

ppp et se - pul - tus est, et se - pul - tus

8 et se - pul - tus est, et se - pul - tus est, se - pul - tus

ppp et se - pul - tus est, se - pul - tus est, se - pul - tus

211 213 legato 216

Arch.

ppp pp dimin. dimin. dimin. legato

218 ppp 220 223

pas - sus et se - pul - tus est,

est, pas - sus et se - pul - tus est,

8 est, pas - sus et se - pul - tus est,

est, pas - sus et se - pul - tus est,

218 220 223

225 Oboi *p* 228 231

Fagotti *p* *pp*

pp

Corni

Timpani

225 228 231

pp

pas - sus et se - pul - tus

pp

pas - sus et se - pul - tus

233 236 239

fz *a2*

fz

pp

pp *tr*

233 236 239

ppp

est, se - pul - tus est, se - pul - tus est.

ppp

est, se - pul - tus est, se - pul - tus est. 4 Soli *f*

mp *dim.* *ppp*

et se - pul - tus est, se - pul - tus est, se - pul - tus est. Et

12. Et resurrexit

Tempo I ♩ = 132

242 245 248

a2

Tempo I ♩ = 132

242 245 248 ff

Et ff Et ff Tutti ff

8 re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras, et Et

250 253 257

Corni

Tr. in Es A

f Tromboni I+II

Trb. III f

250 f 253 257

re - sur - re - xit ter - ti - a di - e, re - sur - re - xit, se - cun - dum Scri - ptu - ras.

re - sur - re - xit ter - ti - a di - e, re - sur - re - xit, se - cun - dum Scri - ptu - ras.

8 re - sur - re - xit ter - ti - a di - e, re - sur - re - xit, se - cun - dum Scri - ptu - ras.

re - sur - re - xit ter - ti - a di - e, re - sur - re - xit, se - cun - dum Scri - ptu - ras.

260 263 266

mp *Fag. II* *mp*

260 263 266 *f ff*

f 4 Soli *Tutti* *Et ff*

8 Et a - scen-dit in coe - lum: se-det ad dex - te-ram Pa - tris. Et a - scen-dit in

Et a - scen-dit in

270 273 276 *p*

270 273 276

coe - lum: se - det ad de - xte-ram Pa - tris.

coe - lum: se - det ad de - xte-ram Pa - tris.

8 coe - lum: se - det ad de - xte-ram Pa - tris.

coe - lum: se - det ad de - xte-ram Pa - tris.

287 290 293

f Et i - te-rum ven - tu - rus est cum

f Et i - te-rum ven - tu - rus est cum glo - ri - a, cum glo -

8 glo - ri - a, cum glo - ri - a, cum

est cum glo - ri - a,

287 290 293

f

295 298 301 *f*

glo - ri - a, cum glo-ri-a, ju-di - ca - re vi - vos, vi - vos et mor - tu - os: -

- ri - a, ju-di - ca - re vi - vos et mor-tu-os, et mor - tu - os: cu-jus re -

8 glo - ri - a, ju - di - ca - re vi - vos, ju-di - ca - re vi - vos et

f ju-di - ca - re vi - vos, ju - di - ca - re vi - vos et mor - tu -

295 298 301

ff

ff

ff

ff

ff

311 314 a2

311 314

fi - nis, cu - jus re - gni non e - rit fi -

fi - nis, cu - jus re - gni non e - rit fi -

fi - nis, cu - jus re - gni non e - rit fi -

fi - nis, cu - jus re - gni non e - rit fi -

First system of musical notation, measures 319-325. It features a grand staff with treble and bass clefs. Measures 319-321 show a melodic line in the treble with a *dim.* marking and a bass line with a *pp* marking. Measures 322-325 continue the melodic line with a *dim.* marking and a *rit.* marking at the end.

Second system of musical notation, measures 319-325. It features a grand staff with treble and bass clefs. Measures 319-321 show a melodic line in the treble with a *dim.* marking and a bass line with a *pp* marking. Measures 322-325 continue the melodic line with a *dim.* marking and a *rit.* marking at the end.

Third system of musical notation, measures 319-325. It features a grand staff with treble and bass clefs. Measures 319-321 show a melodic line in the treble with a *pp* marking and a bass line with a *pp* marking. Measures 322-325 continue the melodic line with a *nis.* marking and a *rit.* marking at the end.

Fourth system of musical notation, measures 319-325. It features a grand staff with treble and bass clefs. Measures 319-321 show a melodic line in the treble with a *pp* marking and a bass line with a *pp* marking. Measures 322-325 continue the melodic line with a *nis.* marking and a *rit.* marking at the end.

13. Credo in Spiritum Sanctum

328

Tempo I ♩ = 132

331

334

328

Tempo I ♩ = 132

331

334

Tutti f

Cre - do in

4 Soli mp

Cre - do in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem:

Tutti f

Cre - do in

Tutti f

Cre - do in

Tempo I ♩ = 132

p

p

p

337 340 343

Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem:

4 Soli p

qui ex Pa - tre Fi - li -

8 Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem:

Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem:

p dolce

346

349

352

pp

pp

pp

346

349

352

f

f

f

f

qui ex Pa - tre Fi - li - o - que pro - ce - dit.

o - que pro - ce - dit.

4 Soli P

Qui cum Pa - tre et Fi -

f

f

f

f

qui ex Pa - tre Fi - li - o - que pro - ce - dit.

qui ex Pa - tre Fi - li - o - que pro - ce - dit.

364 367 370

fz *p* *a2* *p*

p

tr

364 367 370

si - mul ad - o - ra - tur,

4 Soli *mezza voce*

et con - glo - ri-fi - ca - tur: qui lo - cu - tus

8 si - mul ad - o - ra - tur,

si - mul ad - o - ra - tur,

[illegible]

391

394

397

ff

f

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef. The first three measures contain whole rests. The fourth measure contains a half note G2 (one line below the staff) with a sharp sign (#) above it. The fifth measure contains a half note F2 (one space below the staff) with a sharp sign (#) above it. The sixth measure contains a half note E2 (two spaces below the staff) with a sharp sign (#) above it. The seventh measure contains a half note D2 (three spaces below the staff) with a sharp sign (#) above it. The eighth measure contains a whole rest. The dynamic marking 'ff' is written below the fourth measure.

391

sto - li - cam Ec - cle - si - am, _____ cre - do, cre - do, cre - - -

394

sto - li - cam Ec - cle - si - am, _____ cre - do, cre - do, in u - nam san - ctam ca - tho - licam

397

8 u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am, cre - do,

f

Cre - do in u - nam san - ctam ca - tho - li - cam et a - po -

399 401 405

a2
mf
mf

399 401 405

- do, cre - do.

et a-po - sto - li-cam Ec-cle - si - am.

8

cre - do, cre - do. Con-fi - te - or u-num ba - ptis-ma in

sto - li - cam Ec - cle - si - am.

ff

in F

a2

ff

408

411

ff

414

Et ex - spe - cto re - sur - re - cti - o - nem

ff

Et ex - spe - cto re - sur - re - cti - o - nem

8 re-mis-si - o - nem pec-ca-to - rum.

ff

Et ex - spe - cto re - sur - re - cti - o - nem

ff

ff

ff

ff

ff

425

a2

427

425

427

vi - tam ven - tu - ri sae - cu - li. A - - -

vi - tam ven - tu - ri sae - cu - li. A - - -

8 vi - tam ven - tu - ri sae - cu - li. A - - -

vi - tam ven - tu - ri sae - cu - li. A - - -

The bass line is written on a single staff with a bass clef. It consists of five measures. The first four measures each contain a dotted half note: B-flat (first measure), B (second measure), B-flat (third measure), and B (fourth measure). The fifth measure contains a quarter note B-flat, followed by two eighth rests.

The image shows a musical score for five staves, all in B-flat major. The first three staves (treble and alto clefs) feature complex sixteenth-note patterns with '6' and '3' fingerings. The bottom two staves (bass clefs) play a simple eighth-note accompaniment. The score is divided into five measures, with the final measure containing rests for the first three staves.

435

438 a2

435 438 a2

a - - men,

ff

435 438

a - - men,

a - - men,

a - - men,

a - - men,

ff

ff

ff

ff

ff

6 3

6 3

6 3

ff

ff

ff

ff

442 444 446

This section contains piano accompaniment for measures 442 through 446. It consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has two flats. Measures 442 and 443 show a melodic line in the upper staves and a bass line in the lower staves. Measures 444 and 445 feature a sustained chord in the upper staves and a moving bass line. Measure 446 concludes the section with a final chord.

442 444 446

This section contains vocal lines for measures 442 through 446. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The lyrics are: "a - - - men. _____", "a - - - men, a - - - men. _____", "a - - - men, a - - - men. _____", and "a - - - men. _____". The vocal lines are written in a simple, clear style, with the lyrics placed below the notes.

This section contains piano accompaniment for measures 442 through 446. It consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has two flats. Measures 442 and 443 show a melodic line in the upper staves and a bass line in the lower staves. Measures 444 and 445 feature a sustained chord in the upper staves and a moving bass line. Measure 446 concludes the section with a final chord.

Sanctus

14. Sanctus

Allegro maestoso $\text{♩} = 72$

Oboi f $2f$ 5

Fagotti f

Corni in D f

Trombe in D

I
II
Tromboni

III f

Timpani in D, A f

Allegro maestoso $\text{♩} = 72$

Soprano $2f$ 5
San - ctus, San-ctus Do - mi-nus De - us Sa - ba - oth.

Alto f
San-ctus, San-ctus, San-ctus, San-ctus Do - mi-nus De - us Sa - ba - oth.

Tenore f
8 San-ctus, San-ctus, San-ctus Do - mi-nus De - us Sa - ba - oth.

Basso f
San-ctus, San-ctus Do - mi-nus De - us Sa - ba - oth.

Allegro maestoso $\text{♩} = 72$

I
Violini $pizz.$ f

II $pizz.$ f

Viola $pizz.$ f

Violoncello $pizz.$ f

Contrabbasso $pizz.$ f

9 *p* 12 *pp* 15 *pp*

pp *pp*

9 *pp* 12 *dim.* 15

San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. _____

pp

San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. _____

pp

8 San - ctus Do - mi - nus De - us Sa - ba - oth. _____

pp *pp* *pp* *pp*

18 21 24

a2

pp

pp

fz

a2

fz

18 21 24

pp

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. ____

pp

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. ____

pp

8 San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. ____

pp

San - ctus San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. ____

arco

ppp

28 31 34

f *ff*

fz *ff*

28 31 34

San - ctus Do - mi - nus De - us Sa - ba - oth.

San - ctus Do - mi - nus De - us Sa - ba - oth.

8

San - ctus Do - mi - nus De - us Sa - ba - oth, San - ctus Do - mi - nus De - us Sa - ba - oth.

San - ctus Do - mi - nus De - us Sa - ba - oth.

pizz. *arco*

mf *ff*

37 40 43 Δ

f *a2* *ff* *ff* *ff*

37 *ff* 40 43

San - ctus, San - ctus Do - mi - nus De - us Sa - - ba - oth. _____

ff

San - ctus, San - ctus Do - mi - nus De - us Sa - - ba - oth. _____

ff

8 San - ctus, San - ctus Do - mi - nus De - us Sa - - ba - oth. _____

ff

San - ctus, San - ctus Do - mi - nus De - us Sa - - ba - oth. _____

ff *ff* *ff* *ff* *ff*

15. Pleni sunt coeli

45 Piu mosso

48

51

Sheet music for the first system, measures 45 to 51. The music is in D major (two sharps) and 3/4 time. It features a vocal line with lyrics and piano accompaniment. The tempo is marked 'Piu mosso'. The key signature has two sharps (F# and C#). The time signature is 3/4. The music starts with a treble clef and a bass clef. The vocal line begins with a forte (f) dynamic and includes a fermata over the final note of the first phrase. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

45 Piu mosso

48

ff

51

Sheet music for the second system, measures 45 to 51. The music is in D major (two sharps) and 3/4 time. It features a vocal line with lyrics and piano accompaniment. The tempo is marked 'Piu mosso'. The key signature has two sharps (F# and C#). The time signature is 3/4. The music starts with a treble clef and a bass clef. The vocal line begins with a forte (f) dynamic and includes a fermata over the final note of the first phrase. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. The lyrics are: 'Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, ple - ni sunt coe - li et ter - ra glo - ri - a'. The dynamics include 'f' and 'ff'.

Piu mosso

Sheet music for the third system, measures 45 to 51. The music is in D major (two sharps) and 3/4 time. It features a vocal line with lyrics and piano accompaniment. The tempo is marked 'Piu mosso'. The key signature has two sharps (F# and C#). The time signature is 3/4. The music starts with a treble clef and a bass clef. The vocal line begins with a forte (f) dynamic and includes a fermata over the final note of the first phrase. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. The lyrics are: 'Ple - ni sunt coe - li et ter - ra glo - ri - a'. The dynamics include 'f' and 'ff'.

54 56

tu - a, ple - ni sunt

tu - a, ple - ni sunt coe - li et ter - ra,

tu - a, ple - ni sunt coe - li et

tu - a, ple - ni sunt coe - li et

54 56

tu - a, ple - ni sunt coe - li et ter - ra,

tu - a, ple - ni sunt coe - li et

tu - a, ple - ni sunt coe - li et

tu - a, ple - ni sunt coe - li et

54 56

tu - a, ple - ni sunt coe - li et ter - ra,

tu - a, ple - ni sunt coe - li et

tu - a, ple - ni sunt coe - li et

tu - a, ple - ni sunt coe - li et

54 56

tu - a, ple - ni sunt coe - li et ter - ra,

tu - a, ple - ni sunt coe - li et

tu - a, ple - ni sunt coe - li et

tu - a, ple - ni sunt coe - li et

59

61

59

61

ff

ff

coe - li et ter - ra glo - ri - a tu - a. Ho - san - na in ex -

coe - li et ter - ra glo - ri - a tu - a. Ho -

8 ter - ra glo - ri - a tu - a.

ter - ra glo - ri - a tu - a. Ho -

64 66 a2 tr

64 66

cel - sis, ho - san - na in ex - cel - sis, ho - san - na, ho - san - na in ex -

san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na, ho -

8 ff Ho - san - na, ho - san - na, ho -

san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

69 *tr* *tr* 71

69 71

cel - sis, ho - san - na in ex - cel - sis, ho - san - na

san - na, ho - san - na, ho - san - na, ho - san - na

8 san - na, ho - san - na, ho - san - na, ho -

san - na, in ex - cel - sis, ho - san - na, ho -

CV 40.653/01

113

83 86 89

ff

f ff fz

p

83 86 89

ho - san - na, ho - san - na, ho - sanna in ex - cel - sis, in ex - cel - sis,

na, ho - san - na, ho - sanna in ex - cel - sis, in ex - cel - sis,

sis, ho - san - na, ho - san - na, ho - san - na in ex - cel - sis,

cel - sis,

ff fz

Benedictus

16. Benedictus

Lento ♩ = 66

Organo

The musical score is written for organ on three staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Lento with a quarter note equal to 66 beats per minute. The score is divided into four systems, each containing measures 1 through 20. Measure numbers 4, 6, 8, 11, 14, 16, and 19 are indicated above the first staff of each system. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like 'pp' (pianissimo). The organ part is characterized by flowing sixteenth and thirty-second note passages in the upper staves, with sustained chords and moving lines in the lower staves.

21 *pp* 24 26

Be - ne - di - ctus qui ve - nit,

pp Be-ne - di - ctus qui

pp Be-ne - di - ctus qui ve - nit, qui ve - nit, qui

pp Be - ne - di - ctus qui ve - nit, *pp* be - ne - di - ctus qui ve - nit, qui

21 *Organo* 24 26

con sord. *pp* *cresc.*

con sord. *pp* *cresc.*

con sord. *pp* *cresc.*

con sord. *pp* *cresc.*

pp *cresc.*

Coro

Archi

28 *mf* 30 *p* 32 *pp*

be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, *pp*

ve - nit, qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, be - ne -

ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni,

ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,

28 30 32

p dim. *pp*

p dim. *pp*

p dim. *pp*

p dim. *pp*

p dim. *pp*

p dim. *pp*

34 *pp* 36 *mf* *p dim.* 38 *pp*

be - ne - di - ctus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne

di - ctus qui ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni, in no - mi - ne

be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne

be - ne - di - ctus qui ve - nit in no - mi - ne

34 36 38

dim. *p* *dim.* *pp*

dim. *p* *dim.* *pp*

dim. *p* *dim.* *pp*

dim. *p* *dim.* *pp*

dim. *p* *dim.* *pp*

dim. *p* *dim.* *pp*

40 *pp* 42 44

Do - mi - ni, be-ne-di - ctus, qui ve - nit,

Do - mi - ni, *p cresc.* be-ne-di -

8 Do - mi - ni, *pp* be-ne-di - ctus qui ve - nit, *pp* qui

40 Do - mi - ni, 42 44 be-ne - di - ctus qui

pp *pp* *cresc.*

46 *p* 48 *f*

be - ne-di - ctus qui ve - nit, qui ve - nit in no - mi-ne Do - mi -

ctus qui ve - nit, qui ve - nit, qui ve - nit in no - mi - ne Do-mi-ni, in

8 ve - nit, qui ve - nit in no - mi-ne Do - mi - ni, qui ve-nit, qui

cresc. *f*

ve - nit, qui ve - nit in no - mi-ne Do - mi-ni, qui ve - nit in no - mi-ne, in

46 48 *f* *dim.* *dim.* *dim.* *dim.* *dim.*

51 *p dim.* *pp* 54 *pp* *cresc.*

ni, in no-mi-ne Do - mi - ni, be - ne - di - ctus qui

p dim. *pp* *cresc.*

no - mi-ne Do - mi - ni, be - ne - di - ctus qui ve - nit, qui

p dim. *pp* *cresc.*

8 ve - nit in no-mi-ne Do - mi - ni, be - ne - di - ctus qui ve - nit, qui

p dim. *pp* *cresc.*

no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui

51 *p dim.* *pp* 54 *pp*

p dim. *pp*

p dim. *pp*

p *pp*

p *pp*

56 *f* 58 *p* *pp*

ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -

f *p* *pp*

ve - nit in no - mi - ne Do mi - ni, qui ve - nit in no - mi - ne Do - mi -

f *p* *pp*

8 ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -

f *p* *pp*

ve - nit, qui ve - nit in no - mi - ne, in no - mi - ne Do - mi -

56 *f* 58 *p* *dim.* *pp*

f *fz* *p* *dim.* *pp*

f *fz* *p* *dim.* *pp*

f *p* *dim.* *pp*

f *p* *dim.* *pp*

61

pp 64 67

ni, be-ne - di-ctus qui ve-nit,

pp

ni, be-ne - di-ctus qui ve-nit, qui

pp

ni, be-ne - di-ctus,

pp mf pp

ni, be-ne - di-ctus qui ve-nit in no-mi-ne Do-mi-

61 Organo

ppp

64 67

pp

61

64 67

17. Hosanna

Vivace

69 *pp* 72 *ppp* 75 *ppp*

be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.

ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.

8 *pp* *ppp* *ff*

be - ne - di - ctus qui - ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni. Ho -

pp *ppp*

ni, be - ne - di - ctus qui - ve - nit in no - mi - ne Do - mi - ni.

69 72 75 *Vivace*

senza sord. *f*

senza sord. *f*

senza sord. *f*

senza sord. *f*

f

77 *fz*

80 *f*

in F *a2* *f*

in C *a2* *f*

f

D, G

77 *ff*

80

Ho - san - na, ho - san - na, ho - san - na in ex - cel - sis, ho -

ff

Ho - san - na in ex - cel - sis, ho -

8 san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na, ho - san - na in ex -

ff

Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex -

ff

ff

ff

ff

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

83 86

f

83 86 *ff*

san - na in ex - cel - sis, ho - san - na, ho - san - na,

san - na in ex - cel - sis, ho - san - na, ho - san - na,

ff

8 cel - sis, ho - san - na in ex - cel - sis, ho - san - na, ho - san - na, ho -

cel - sis, ho - san - na in ex - cel - sis, ho - san - na, ho - san - na, ho -

fz *fz* *fz* *fz*

Musical score for measures 89-91, upper staves. The score consists of six staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The sixth staff is a bass clef with a key signature of one sharp (F#). The music features various notes, rests, and ties across these staves.

Musical score for measures 89-91, lower staves with lyrics. The score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are: "ho - san - na, ho -" on the first staff, "ho - san - na, ho -" on the second staff, "san - na, ho -" on the third staff, and "san - na, ho -" on the fourth staff. The music includes dynamic markings such as *ff* and *f*, and articulation marks like accents (^).

Musical score for measures 89-91, lower staves with triplets. The score consists of six staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The sixth staff is a bass clef with a key signature of one sharp (F#). The music features numerous triplets (marked with '3') and dynamic markings such as *ff* and *fz*.

This musical score is for the 'Sanctus' section of a Mass. It is written for a large ensemble, including strings, woodwinds, brass, and voices. The score is in G major and 3/4 time. The instrumental parts (strings, woodwinds, and brass) are arranged in a standard orchestral layout. The vocal parts (Soprano, Alto, Tenor, and Bass) are arranged in a choir setting. The lyrics are in Latin: 'san - na in ex - cel - sis, ho -'. The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *fz* (forzando). The tempo is marked 'Allegretto'. The score is divided into measures, with measure numbers 93 and 95 indicated. The vocal parts have lyrics written below the notes. The instrumental parts have notes and rests written on staves. The score is a page from a larger manuscript, with the page number 93 visible in the top left corner.

98 101 104

f

98 101 104

san - na, ho - san - na, ho - san - na in ex - cel - sis, in ex - cel - sis,

ho - san - na, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis,

ho - san - na, ho - san - na, in ex - cel - sis, in ex - cel - sis,

Maestoso

[illegible]

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a double bar line, followed by a series of five measures, each containing a single eighth note. The notes are G2, F2, E2, D2, and C2, all marked with a forte (*ff*) dynamic. The final measure of the piece contains a quarter rest, followed by a double bar line. The page number 110 is centered below the staff.

107 **Maestoso** *ff*

ho - san - na in ex - cel - sis.

110

8

ho - san - na in ex - cel - sis.

ho - san - na in ex - cel - sis.

ho - san - na in ex - cel - sis.

Maestoso

The musical score for 'Maelstrom' by Franz Liszt is presented in a system of six staves. The first three staves are for the right hand, and the last three are for the left hand. The key signature is one sharp (F#), and the time signature is 3/4. The score begins with a piano (p) dynamic, which quickly transitions to a forte (f) dynamic, and then to a fortissimo (ff) dynamic. The music is characterized by rapid, ascending and descending runs, creating a sense of a whirlpool or maelstrom. The score is divided into measures by vertical bar lines, and the dynamics are indicated by letters (p, f, ff) and slanted lines showing the crescendo and decrescendo.

Agnus Dei

18. Agnus Dei

Andante ♩ = 69

3

Oboi

Fagotti

Corni in D

Trombe in D

I
II
Tromboni

Timpani in H, Fis

Andante ♩ = 69

3

Soprano

Alto

Coro

Solo oder 4 Soli
mezza voce

Tenore

Basso

Andante ♩ = 69

I

Violini

II

Viola

Violoncello

Contrabbasso

5 7 mp mp mp

The musical score for 'The Rose Tree' is written for a piano. It consists of five measures. The first measure contains a treble clef, a key signature of two sharps (F# and C#), and a bass clef. The first staff (treble) has a whole rest. The second staff (bass) has a half note G2, a quarter rest, and a whole rest. The second measure has whole rests in both staves. The third measure has whole rests in both staves. The fourth measure has whole rests in both staves. The fifth measure has a treble staff with a half note G4, a quarter rest, and a whole rest. The bass staff has a half note G2, a quarter rest, and a whole rest. The dynamic markings are 'mp' (mezzo-piano) at the beginning of the first, third, and fifth measures.

The image shows a musical score for the song "The Rose Tree". It is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into five measures. The vocal parts enter in the first measure with a half note. The piano accompaniment enters in the first measure with a half note. The second measure contains a whole note for the vocal parts and a half note for the piano. The third measure contains a whole note for the vocal parts and a half note for the piano. The fourth measure contains a whole note for the vocal parts and a half note for the piano. The fifth measure contains a whole note for the vocal parts and a half note for the piano. The vocal parts end with a fermata in the fifth measure, and the piano accompaniment ends with a fermata in the fifth measure.

A musical staff with a bass clef and five measures, each containing a whole note. The notes are on the second line from the bottom, representing the pitch G2.

5

7

Solo oder 4 Soli
mezza voce

A - gnus

8

re - re no - bis, mi - se-re - re no - bis, A - gnus

mf

The musical score for 'The Rose Tree' is presented on five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The score is divided into five measures. The first measure contains a whole note rest on the top staff, a half note G4 on the second staff, a half note G4 on the third staff, a half note G4 on the fourth staff, and a whole note rest on the fifth staff. The second measure contains a half note G4 on the top staff, a half note G4 on the second staff, a half note G4 on the third staff, a half note G4 on the fourth staff, and a whole note rest on the fifth staff. The third measure contains a half note G4 on the top staff, a half note G4 on the second staff, a half note G4 on the third staff, a half note G4 on the fourth staff, and a whole note rest on the fifth staff. The fourth measure contains a half note G4 on the top staff, a half note G4 on the second staff, a half note G4 on the third staff, a half note G4 on the fourth staff, and a whole note rest on the fifth staff. The fifth measure contains a half note G4 on the top staff, a half note G4 on the second staff, a half note G4 on the third staff, a half note G4 on the fourth staff, and a whole note rest on the fifth staff.

10

10

De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re

8 De - i, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta

14 16

p

Empty musical staves for the second system, measures 17-21.

pp

14 16

Solo oder 4 Soli
mezza voce

A - gnus De - i, qui

f

no - bis, mi - se-re - re no - bis. A - gnus De - i, qui

8 mun - di: mi-se - re - re, mi-se - re - re no - bis. A - gnus De - i, qui

pp

Solo oder 4 Soli
mezza voce

A - gnus De - i, qui

f

no - bis, mi - se-re - re no - bis. A - gnus De - i, qui

8 mun - di: mi-se - re - re, mi-se - re - re no - bis. A - gnus De - i, qui

p dolce

p dolce

p

p pizz.

p

p dolce

p dolce

p

p pizz.

p

19

p

21

p

fz

f

19

21

cresc.

mf

tol - lis pec-ca - ta mun - di: mi - se - re - re no - bis,

tol - lis, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis, mi - se - re - re

8

tol - lis, qui tol - lis pec-ca - ta mun - di: mi - se - re - re no - bis,

cresc.

mf

mf

mf

mf

mf

cresc.

cresc.

mf

arco

23 *dim.* 25

mp 3 3 3 3

fz *mp* 3 3 3 3

23 25 *mezza voce*

mi - se - re - re no - bis. A - gnus De - i, qui

mezza voce

no - bis, mi - se - re - re no - bis. A - gnus, A - gnus

8 mi - se - re - re, mi - se - re - re no - bis,

Solo oder 4 Soli
mezza voce

A - gnus De - i, qui

dim. *mp*

dim. *mp* 3 3 3 3

mp marc.

mp

mp

27 *f* 29

f *mp*

27 29

tol - lis pec-ca - ta, qui tol - lis pec-ca - ta mun - di: mi-se - re - re

De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no -

tol - lis pec-ca - ta mun - di: mi - se - re - re no - bis,

f *fz*

f *fz*

Un poco più animato
♩ = 76

31 33

a2

cresc.

f

fz

fz

Un poco più animato
♩ = 76

31 33

no - bis, mi - se - re - re no - bis,

bis, mi - se - re - re no - bis, mi - se - re re, mi - se -

f

8

mi - se - re - re no - bis,

mi - se - re - re no - bis,

Tutti f

Un poco più animato
♩ = 76

cresc.

cresc.

cresc.

cresc.

f

f

fz

fz

fz

fz

35 37 *dim.*

f *fz* *dim.*

fz *fz* *mp* *dim.* *p*

fz *fz* *mp* *dim.* *p*

35 37

re - re, mi - se - re - - re no - - bis,

8

Tutti *f*

mi - se -

ff *dim.*

ff *dim.*

ff *fz* *fz*

fz *fz*

39 41

ff ff

a2

ff_{a2}

f

piu f

piu f

fz fz fz fz

39 41

re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se -

ff ff ff ff

ff fz fz fz fz fz fz

19. Dona nobis pacem

Meno (Tempo I)

48 50 Solo

48 50p **Meno (Tempo I)**

re - re, mi-se - re re no - bis.

mi-se-re - re no - bis.

mi-se-re - re, mi-se-re - re no - bis. Do - na no - bis,

mi - se-re - re, mi - se-re - re, mi-se-re-re no - bis.

Meno (Tempo I)

First system of musical notation, measures 53-55. Treble and bass staves. Treble staff has a melodic line with a slur over measures 53-54 and a fermata in measure 55. Bass staff has a harmonic line with a slur over measures 53-54 and a fermata in measure 55. Dotted lines indicate phrasing or breath marks.

Second system of musical notation, measures 53-55. Treble and bass staves. Treble staff has a melodic line with a slur over measures 53-54 and a fermata in measure 55. Bass staff has a harmonic line with a slur over measures 53-54 and a fermata in measure 55. Dotted lines indicate phrasing or breath marks.

Third system of musical notation, measures 53-55. Treble and bass staves. Treble staff has a melodic line with a slur over measures 53-54 and a fermata in measure 55. Bass staff has a harmonic line with a slur over measures 53-54 and a fermata in measure 55. Dotted lines indicate phrasing or breath marks.

Fourth system of musical notation, measures 53-55. Treble and bass staves. Treble staff has a melodic line with a slur over measures 53-54 and a fermata in measure 55. Bass staff has a harmonic line with a slur over measures 53-54 and a fermata in measure 55. Dotted lines indicate phrasing or breath marks.

Fifth system of musical notation, measures 53-55. Treble and bass staves. Treble staff has a melodic line with a slur over measures 53-54 and a fermata in measure 55. Bass staff has a harmonic line with a slur over measures 53-54 and a fermata in measure 55. Dotted lines indicate phrasing or breath marks.

Sixth system of musical notation, measures 53-55. Treble and bass staves. Treble staff has a melodic line with a slur over measures 53-54 and a fermata in measure 55. Bass staff has a harmonic line with a slur over measures 53-54 and a fermata in measure 55. Dotted lines indicate phrasing or breath marks.

Seventh system of musical notation, measures 53-55. Treble and bass staves. Treble staff has a melodic line with a slur over measures 53-54 and a fermata in measure 55. Bass staff has a harmonic line with a slur over measures 53-54 and a fermata in measure 55. Dotted lines indicate phrasing or breath marks.

57 *pp* 59

57 59

ppp

cem, do - na no - - bis, do - - na no - bis

ppp

Do - na - no - bis - pa - - cem, do - na no - - bis

ppp

do - na - no - bis - pa - - cem, do - na no - - bis

ppp

Do - - na no - bis, do - na - no - bis pa - -

61 64 rit. 67

ppp

ppp

con sord.

a2 ppp con sord.

ppp

ppp

ppp

61 64 ppp perdendosi 67

pa - cem, ___ pa - cem, ___ pa - cem. ___

ppp

pa - cem, ___ pa - cem, ___ pa - cem. ___

ppp

pa - cem, ___ pa - cem, ___ pa - cem. ___

ppp

- - cem, ___ pa - cem, ___ pa - cem. ___

con sord. rit. pizz.

pp

con sord.

ppp pizz.

pp

con sord.

ppp pizz.

pp

con sord.

ppp pizz.

ppp

ppp pizz.

ppp

ppp

Kritischer Bericht

Den Ausgangspunkt für die vorliegende Edition der Orchesterversion von Antonín Dvořáks Messe D-Dur op. 86 bildete die autographe Partitur dieser Fassung, die der Komponist im Jahre 1892 anfertigte und die heute als Leihgabe der Firma Novello unter der Signatur *Loan 69.3* in der British Library (London) aufbewahrt wird.

Die Partitur umfaßt 90 in Tinte beschriebene Seiten in Querformat mit durchgehender Seitenzählung des Komponisten und vereinzelt Anmerkungen von fremder Hand.¹ Auf Seite 1, am Beginn des *Kyrie*, steht als Anfangsdatum der Niederschrift „Prag, 24. 3. 1892“, auf Seite 90, neben dem letzten Takt des *Agnus Dei*, erscheint als Enddatum „Vysoká, 15. 6. 1892.“ Den Notentextseiten vorangestellt ist ein Titelblatt mit der Aufschrift:

Messe op. 86 / für gemischten Chor / Orgelbegleitung / Orchester / zur Einweihung der Kirche in Lužany / (am 11. September 1887) / komponiert [von] / Ant. Dvořák / Nach der Orgelfassung wurde diese Orchesterpartitur angefertigt (1892) [Original in tschechischer Sprache].

Über diesen Zeilen steht, ebenfalls von Dvořáks Hand, in englischer Sprache: „Messe / für Chor, Orgel und Orchester / komponiert / von / Antonín Dvořák / op. 86“. Am unteren Rand des Titelblattes schließlich befindet sich noch die Anmerkung Dvořáks: „Remark! Small chorus means: to be sung by 4 voices in each part. / Solo would also be all right“.

Neben dem neu komponierten und vollständig ausgearbeiteten Orchesterpart enthält die autographe Partitur auf ihren 90 Seiten auch die Orgelsoli des *Gloria* und *Benedictus* sowie den gesamten Gesangsteil, letzteren durchgehend textiert und gegenüber der Orgelversion von 1887 in Dynamik, Phrasierung, Artikulation und Agogik vielfach detaillierter notiert. Obwohl an zahlreichen Stellen der Partitur korrigiert, die unsprüngliche Version geändert oder überschrieben wurde und man sich manchmal des Eindrucks nicht erwehren kann, daß Dvořák die Orchesterfassung direkt in

die Partitur komponierte, so bietet insgesamt gesehen das Autograph einen doch äußerst zuverlässigen Text des Opus 86. Allerdings finden sich auch hier, wie in Dvořáks Manuskripten nicht unüblich², verschiedentlich Unklarheiten im Notentext (Dvořák setzt die Notenköpfe oft zu tief an), in der Bogensetzung (Dvořák läßt vielfach offen, was als Anfangs- bzw. Endnote eines Bogens zu gelten hat) sowie auch in Dynamik und Akzentuierung (häufig nur partielle Angaben, bei denen nicht eindeutig ist, ob sie für alle Instrumente einer Instrumentengruppe bzw. für den ganzen Chor und nicht nur für eine Stimme gedacht sind). In diesen Fällen sah sich der Herausgeber des öfteren gezwungen, vorsichtig zu bessern, Angedeutetes auszuführen und Offengelassenes zu ergänzen, wobei neben dem Manuskript der Orgelfassung³ vor allem jener im Jahre 1893 im Musikverlag Novello & Company London erschienene Klavierauszug⁴ der Messe op. 86 eine große Hilfe darstellte. Dieser Klavierauszug wurde wohl unter der Regie Dvořáks von Berthold Tours nach dem Orchestermanuskript angefertigt und weist gegenüber dem Autograph in Dynamik, Akzentuierung und Melismenphrasierung des Gesangspartes durchgehend eine deutlichere und konsequentere Setzung auf.

Übernahmen aus dem Klavierauszug sowie Verbesserungen und Abweichungen des edierten Textes zur Handschrift sind, soweit sie nicht als offensichtliche Fehler und Versehen zu bewerten waren, in den nachfolgenden Einzelanmerkungen aufgeführt. Zusätze und Ergänzungen des Herausgebers, die sich durch den Vergleich mit Analogstellen und parallelen Stimmen ergaben, erscheinen in der Edition durch Kurssive und andere graphische Hervorhebungen gekennzeichnet. Der im Autograph zumeist auf zwei Systemen notierte Orgelpart des *Gloria* und *Benedictus*, bei dem der Pedaleinsatz durch „con Pedale“ gefordert wird, ist in der vorliegenden Edition mit einem eigenen Pedalsystem wiedergegeben. Von Registrierangaben sowie dynamischen Angleichungen an den Chorpart wurde jedoch abgesehen.

¹ So etwa auf Seite 40 (*Credo* Takt 33 – 34): „2nd Violins & 1st Flute [richtig: Oboe] very ugly sounding 5ths“.

² Vgl. in diesem Zusammenhang den Brief Johannes Brahms’ an Dvořák vom März 1878: „Sie schreiben einigermaßen flüchtig. Wenn Sie jedoch die fehlenden $\sharp \flat \natural$ nachtragen, so sehen Sie auch vielleicht die Noten selbst [...] bisweilen etwas scharf an.“ Zitiert nach: Otakar Šourek, *Antonín Dvořák in Briefen und Erinnerungen*, Prag 1954, S. 38.

³ Prag, Nationalmuseum, Signatur VII B 338. Der Titel auf Seite 1 lautet: „(Messe) / für gemischten Chor mit Orgelbegleitung / zur Einweihung der Kirche des Herrn in Lužany / komponiert von / Antonín Dvořák / (op. 76)“. Bei der Benutzung dieser Quelle war natürlich dem Umstand Rechnung zu tragen, daß die Orchesterfassung für Dvořák eine Art neuer

Komposition darstellte, in der neue Begleitverhältnisse zu anderer Chordynamik und -artikulation führen mußten. Es verbot sich von daher gesehen ganz von selbst, außer bei Problemstellen diese Quelle mit der Orchesterfassung zu vermischen. Das dürfte auch für den umgekehrten Weg Gültigkeit haben.

⁴ Platten-Nummer 818I. Das Titelblatt trägt die Aufschrift: „MASS IN D / FOR SOLO VOICES (OR SMALL CHORUS), CHORUS / AND ORCHESTRA / BY / ANTONÍN DVOŘÁK / (OP. 86).“ Zusätzlich erscheint hier auch Dvořáks Widmungstext: „PANU JOS. HLÁVKOVI, / PRESIDENTU ČESKÉ AKADEMIE CISAŘE FRANTIŠKA JOSEFA PRO VĚDY, SLOVESNOST / A UMĚNÍ V PRAZE.“ („Herrn Jos. Hlávka, Präsident der Tschechischen Kaiser-Franz-Josef-Akademie für Wissenschaften, Literatur und Kunst in Prag.“)

Einzelanmerkungen

Verzeichnet sind die abweichenden Stellen des edierten Textes zur autographen Partitur mit Hinweisen auf die Quellen: NV = Novello, OF = Orgelfassung.

Abkürzungen: A = Alto, B = Basso, Cb = Contrabbasso, Cor = Corno, Fag = Fagotto, Ob = Oboe, Org (I, II, III) = Organo (oberes Manual, unteres Manual, Pedal), S = Soprano, T = Tenore, Timp = Timpani, Tr = Tromba, Trb = Trombone, Va = Viola, Vc = Violoncello, Vl = Violino.



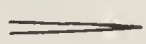





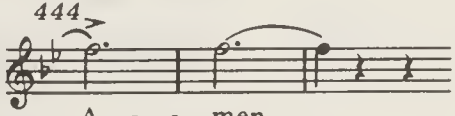

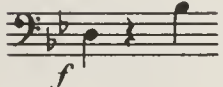
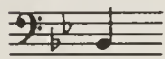

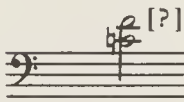







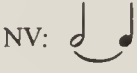

KYRIE

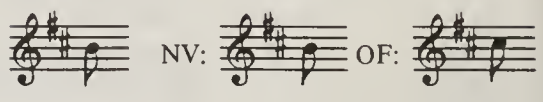
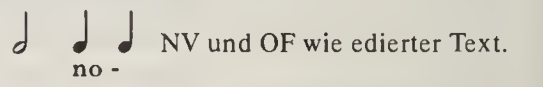


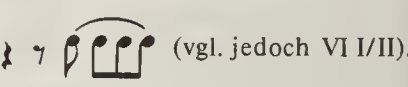

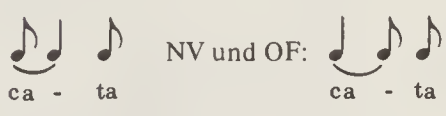

Takt. Note	Stimme	Bemerkung
1		Über dem System der Oboe Metronomangabe = 120, über den Streichern allerdings = 40; letztere anscheinend die gültige, da NV ebenfalls = 40.
5.1	T	pp fehlt; NV: pp.
10	B	ohne crescendo; NV im Widerspruch zu S,A,B ; OF dagegen crescendo.
12	A,T	crescendo fehlt; NV: mit crescendo.
14.1	A	ohne Akzent; NV: mit Akzent.
16. 1-6	T	Akzente fehlen; NV: stets mit Akzent.
18. 3-4	T	ohne Haltebogen; NV: mit Haltebogen.
27.2	A	mf fehlt; NV: mf.
29	T	Akzent nur auf der 3. Note, ohne crescendo und decrescendo; NV: mit crescendo und decrescendo.
30.3	S	ohne Akzent; NV: >
40	T,B	crescendo fehlt; NV: crescendo.
44	T	ohne Akzent; NV mit Akzent.
46	B	die Silbe <i>lei</i> bereits auf der angebundenen 1. Note; NV: <i>lei</i> auf der 2. Note.
48.1	Tr	f.
53.1 - 54.1	B	ohne Akzente; NV: mit Akzente.
55.1	T	ohne Akzent; NV: >
65.1	T	mf fehlt; NV: mf.
65/66	Cor I/II	gebunden.
69/70	Ob/Fag	Bindebogen bei Seitenwechsel vergessen.
71.1	T	mf fehlt; NV: mit mf.
73.1	B	mf vergessen; NV mit mf.
78.1	A	ohne pp; NV: pp.
88.1	S,A,T,B	p fehlt; NV: alle p.
96		Metronomangabe = 120; verbessert in Anschluß an Takt 1.
103.1	S	ohne mf; NV: mf.
104/105. 1-3	Vl I	gebunden.
110/111	S,A,T,B	p-Angabe erst auf Note 1 Takt 111; NV: p auf Zählzeit 4 Takt 110.
114	A	ohne pp; NV: pp.
nach 118		(bei konzertanten Aufführungen?).

GLORIA

1.1	B	f fehlt; NV: f.
5.1	Cb	zusätzliches ff.
9.3	B	ohne Akzent; NV: mit Akzent.
11.2	Cor I/II	
17.1	A,B	Akzent fehlt; NV: mit Akzent.
26	S	durchgehendes decrescendo; NV: > p >
30	Vl II, Va	ganzer Takt gebunden, in Vl II jedoch gestrichen.

35	A	crescendo fehlt; NV: crescendo.
37.1	Vc	versehentlich fz.
39.3	A	Akzent fehlt; NV: mit Akzent.
41.1	A,T	ohne Akzent; NV: mit Akzent.
41.1	B	ff-Angabe bereits hier; NV: ff auf der 3. Note Takt 40; OF: ff Takt 41 auf Note 2.
45	Trb III	zwei Töne: (Entscheidung nach Fag, Cb und B).
78-82	Org I	ohne Phrasierungsbogen; NV: mit Phrasierungsbogen.
85.1	T,B	pp fehlt; NV: pp.
91/92	S	Text lautet: <i>Jesu</i> ; NV und OF: <i>Deus</i> .
94/95	A	 pa-ter o-mni-po-tens NV und OF: wie edierter Text.
96.2	A	NV und OF:
100-104	Org I	ungebunden; NV: gebunden.
115. 1-2	B	NV und OF:
118/119.3-9	B	ohne p; NV: p Takt 119.1; OF: p Takt 118.3.
123	T	 mun-di mi-se-re-re NV: mun-di mi-se-re-re OF: mun-di mi-se-re-re
136		über System der Vl erneute accelerando-Angabe.
139		über System der Vl I hier bereits <i>rit</i> .
143.1	S	ohne Akzent; NV: mit Akzent.
148	Cor, Tr, Streicher	Fermate auf Viertelpause.
149	VI I	nach der 1. Note Achtelpause vergessen.
164.1	B	ohne Akzent; NV: mit Akzent.
178.1	A	NV: OF: De - De - De -
180.2	Va	
181.2	Vc	unklar, lesbar als bzw.:
185	A	ohne Akzent; NV: mit Akzent.
185	B	ff fehlt; NV: ff.
187/188	Vc	jede Halbe mit Akzent; NV: ohne Akzente.
190-192	B	 A - - - men NV: A - men OF: 189 men, A - men A - men

CREDO			401	VI I	Bindung:  NV: 
5-8	A	versehentlich falscher Text: <i>factorem coeli et terrae</i> ; NV und OF: <i>patrem omnipotentem</i> .	412-420	S,A,B	
9-13	Trb I/II	im Tenorschlüssel notiert.			
17	A	decrescendo fehlt; NV: 			
24-28	A	 Cre-do in u - num Do - mi-num NV und OF: wie edierter Text.			
39-41	VI I	Bindung:  VI II dagegen:  NV: wie VI II.			
49	S,T,B	Tuttiangabe fehlt; NV: tutti. 	421	A	NV und OF wie edierter Text. f fehlt; NV: f.
56/57	VI II	(ungestrichenes Ende einer ersten Version, die von Takt 54 an die VI II eine Oktave höher verlangte, jedoch in Takt 54 und 55 in die Setzung um eine Oktave tiefer berichtigt wurde).	427.1	A,T,B	ohne Akzent; NV: stets mit Akzent.
74	Trb III	wohl versehentlich 	440/441	A,T,B	Akzente fehlen; NV und OF stets mit Akzent.
98	A	<i>qui</i> ; NV und OF: <i>et</i> .	444	S	 A - - men
100	S,T,B	<i>qui</i> ; NV und OF: <i>et</i> .	nach 448		NV und OF wie edierter Text. 
105	Cb	 NV in Baßlinie an dieser Stelle: 	SANCTUS		
106/07	T	crescendo fehlt; NV: 	29.1	T	f fehlt; NV: f.
140.3	VI I	a'; as' nach NV; OF: a'.	31	Fag	
160/161.2-1	A	pp erst auf Note 1 Takt 161; NV und OF: pp auf Note 2 in Takt 160.	37	VI I/II	nur f.
171	B	fz; NV: f (wie die anderen Stimmen).	45.1	A	fz?; NV: f.
179	T	ppp fehlt; NV: ppp.	60/61	T,B	Bindung: 
nach 182		attacca; NV: ohne diese Angabe.			NV: 
291	S	f fehlt; NV: f.	61.4	Vc	wohl versehentlich 
295.1	S	ohne Akzent; NV: Akzent auf Note 1.	63	A	ff fehlt; NV: ff.
314/315	A,T,B	Akzente fehlen; NV und OF stets mit Akzent.	64/65	B	ohne Akzente; NV: mit Akzenten.
320	T	pp fehlt; NV: mit pp.	72.2	T	ohne Akzent; NV: mit Akzent.
324-327	Ob II	unter einem Bogen; NV: wie edierter Text.	72. 1-2	B	ohne Akzent; NV: mit Akzent.
328	A	NV: traditioneller Messtext  OF: wie Autograph und edierter Text.	94.1	A,T,B	ohne Akzent; NV: alle mit Akzent.
334-336	Va	Phrasierung:  (vgl. jedoch Fag).	BENEDICTUS		
336	S,T,B	NV: traditioneller Messtext  OF: wie Autograph und edierter Text.	1-9		Streicher con sordino und Orgel; dazwischen allerdings der Vermerk: "Organo solo (no strings)".
349	Tr II	 NV: 	1/2	Org I	Phrasierung nicht vorhanden; NV und OF: mit Phrasierung.
356	VI II	(Die erste Note scheint jedoch eher Rest einer ersten Version zu sein, die mit den beiden Pausen überschrieben wurde).	3/4	Org I	ohne Phrasierungsbogen über beide Takte; NV und OF mit Phrasierungsbogen.
384	B	ff fehlt; NV: ff.	5/6	Org I	großer Phrasierungsbogen fehlt; NV und OF: mit Bogen.
386	S,A	NV: traditioneller Messtext  OF: wie Autograph und edierter Text.	7/8	Org I	ohne Bögen; NV und OF wie edierter Text.
394	Trb III	wohl versehentlich fz.	27	T	crescendo fehlt; NV: mit crescendo.
398	Timp	System leer.	31.3	A	ohne pp; NV: pp.
			36	A,T	mf fehlt; NV: mf.
			48. 1-2	A	f auf Note 1; NV und OF: f auf Note 2.

58.1	A	ohne p; NV: p.	6	VI I	mf erst auf Note 3.
64/65. 2 – 1	Org I	mit Bindung vor Seitenwechsel; NV: ungebunden.	9	A	<i>sotto voce</i> ; NV und OF: <i>mezza voce</i> .
76	Bläser, Org I, Streicher	Fermate auf Viertelpause.	22. 1 – 2	A	mf bereits auf Note 1; NV: mf auf Note 2.
			25	S,B	<i>mezza voce</i> -Angabe fehlt; NV: <i>mezza voce</i> .
95	A,T,B	ohne Akzent; NV: mit Akzent.	30.3	S	
97.1	Timp	erste Note und Pausen vergessen.		T	
103/104	A	Akzentsetzung:  NV: wie Autograph; OF: 	32		
			34	Ob II	Bindung: 
111/112	Cor I/II, Trb I/II/III	Bindebogen vergessen.	39/40.6 – 3	VI I/II	Bindung: 
AGNUS DEI			41	Cb	statt fz die Angabe <i>piu f</i> .
3. 4 – 6	T		44	Ob I	p erst auf Note 4.
			50	Ob I/II	am Ende des decrescendo versehentlich nur p.
4/5	VI II	Bindung: 	57.1	A,T,B	pp; NV: ppp.
			65.1	A	ppp fehlt; NV: ppp.

